

ATTACHMENT C**CITATIONS FOR PLACES RECOMMENDED FOR HERITAGE OVERLAY CONTROLS**

- RMIT Building 94, 23-27 Cardigan Street
- Royal Women's Hospital Carpark, 96 Grattan Street
- Melbourne University Earth Sciences Building, 253-275 Elgin Street
- RMIT Building 71, 33-89 Lygon Street
- Co-operative Housing (also known as 'Cross Street Co-operative Housing'), 422-432 Cardigan Street
- Commercial/office building, 207-221 Drummond Street
- Townhouses, 129-135, 137 and 139-141 Canning Street
- Ministry of Housing Infill Public Housing, 75-79 Kay Street, 78 Kay Street, 43-45 Kay Street/136 Canning Street, 76 and 80 Station Street, 51-53 Station Street, and 56-58 and 60-62 Station Street
- RMIT buildings 51, 56 and 57, 80-92 Victoria Street, 115 Queensberry Street and 53 Lygon Street

SITE NAME	BUILDING 94, ROYAL MELBOURNE INSTITUTE OF TECHNOLOGY (RMIT)
STREET ADDRESS	23-37 CARDIGAN STREET, CARLTON, VIC 3053
PROPERTY ID	664021



SURVEY DATE: SEPTEMBER 2018		SURVEY BY: LOVELL CHEN	
PREVIOUS GRADE	UNGRADED	HERITAGE OVERLAY	RECOMMENDED
PROPOSED CATEGORY	SIGNIFICANT	PLACE TYPE	EDUCATIONAL BUILDING
DESIGNER / ARCHITECT / ARTIST:	ALLAN POWELL	BUILDER:	N/A
DESIGN PERIOD:	LATE TWENTIETH CENTURY (1965-2000)	DATE OF CREATION / MAJOR CONSTRUCTION:	1994-6

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
8.0 BUILDING COMMUNITY LIFE	8.2 EDUCATING PEOPLE
9.0 SHAPING CULTURAL AND CREATIVE LIFE	9.5 ADVANCING KNOWLEDGE

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, as indicated at Figure 1.

Extent of overlay:

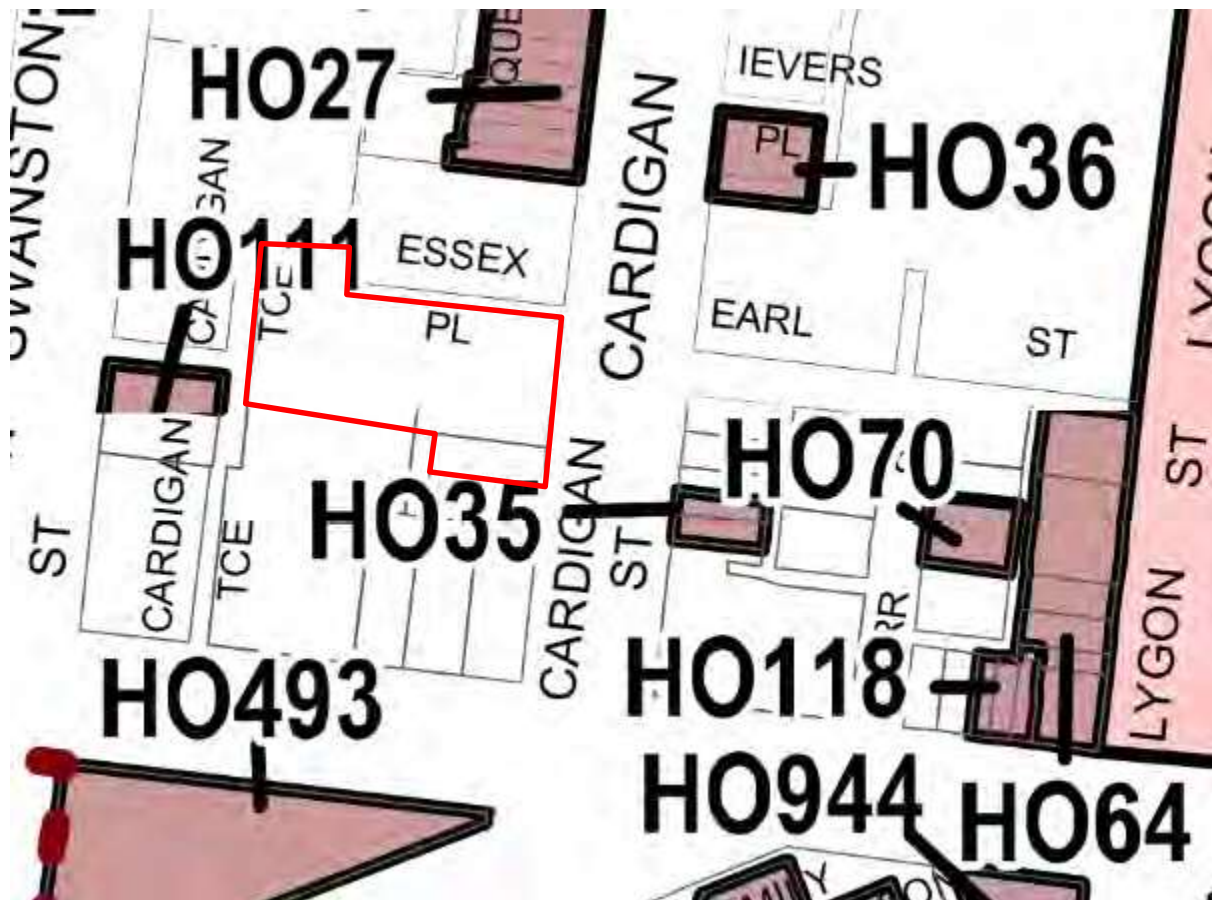


Figure 1 The proposed extent of overlay is indicated by the red line
Source: Melbourne Planning Scheme

SUMMARY

RMIT Building 94, at 23-37 Cardigan Street, Carlton, is of aesthetic significance. It was designed by architect Allan Powell in association with Pels Innes Nielson Kosloff, and was constructed in 1994-96 to accommodate RMIT's School of Design. It is one of several new and architecturally distinguished buildings commissioned by RMIT in the early 1990s, and is an award-winning building which is noted for the architect's skilful application of striking materials and deft treatment of the four principal building masses which front Cardigan Street.

HISTORICAL CONTEXT

Education at a variety of levels has long had an impact on the community and built form of Carlton, and includes primary and tertiary institutions. Although the first campus is not located in Carlton, RMIT University, formerly the Working Men's College and Royal Melbourne Institute of Technology, has long had associations with Carlton, in particular with Trades Hall. Founded in 1887 by philanthropist and grazier Francis Ormond, the Working Men's College was supported by the unions, with members of Trades Hall included in the college's governing body.¹ The institution eventually evolved to offer courses in trades, technology and other skills for both men and women.² The motto of the Working Men's College was *perita manus, mens exulta* ('a skilled hand, a cultivated mind').³ After a number of name changes, the institution became the Royal Melbourne Institute of Technology in 1960 to better reflect its purpose.

By the mid-1960s, with its student population growing and course offers also increasing, RMIT began to expand beyond its city location into Carlton. As part of this growth, the institution undertook a process of master planning, initially led by architects Bates Smart and McCutcheon. For the city campus, the plan was to build a series of 'homogenous' buildings or blocks;⁴ while in Carlton, a long-term building plan was embarked on from 1970, in the southern part of the suburb. The new Carlton campus was in close proximity to Trades Hall, and partially occupied by the Builders Labourers Federation headquarters and two hotels with close ties to the trade union movement. The shift into Carlton also coincided with a decision to provide students with two different streams of education: an advanced college offering degrees and diplomas and a technical college for those seeking apprenticeship courses. The former was overseen by the Federal Government while the latter by the Victorian Education Department. The new Carlton campus was earmarked as a technical college.⁵ By the mid-1980s, a group of large red brick buildings had been constructed fronting Swanston and Lygon streets, with classes held in existing buildings acquired for the RMIT Carlton campus.

Concurrently in this period, changes in demographics in Carlton saw changes in approach to the built form of the suburb. This included notable new developments in the suburb by contemporary architects, adapting the terrace form and corner buildings for the late twentieth century. While such development was often residential, it also included commercial and institutional, such as offices, galleries and educational buildings, through which architects challenged the typical built form in the suburb.

SITE HISTORY

The subject site was originally part of Crown section 16 in the parish of Jika Jika, County of Bourke, sold as part of the earliest land sales in Carlton. A plan of Melbourne of 1866 indicates that development had taken place on the site by the mid-1860s (Figure 2). By the mid-1890s, the site appears to have been occupied by a timber yard and a number of small residences fronting the lane. As can be seen on the Melbourne and Metropolitan Board of Works (MMBW) plans at Figure 3 and Figure 4, the site included a combination of brick and wooden residential structures, particularly in the western portion, and vacant land associated with the timber yard.

In the early 1900s, the building at 23 Cardigan Street (at the south end of the site) operated as a lodging house.⁶ In 1925, it was one of nine Melbourne properties comprising the estate of a Mrs Jackson which was auctioned off.⁷ The 1925 directory lists the adjacent yard (nos 25-37) as an iron yard.⁸ The subject site was subsequently redeveloped with a large warehouse-like workshop (Figure 5).⁹ Aerial photographs show the warehouse was extended west to the Cardigan Terrace laneway between the 1930s and 1940s (Figure 6).¹⁰

In 1960, the workshop of Pound Motors occupied the subject site which the *Sands and McDougall Directory* listed as 25-27 Cardigan Street.¹¹ The 1971 rate books for the City of Melbourne described this structure as a warehouse and service station occupied by Pound Motors. The site measured 120 feet by 165 feet and 135 feet by 60 feet.¹² An aerial photograph of 1984 shows the large warehouse, the footprint of which was largely followed by the present building (Figure 7). The site was acquired by the Royal Melbourne Institute of Technology (RMIT) after the tertiary institution expanded into Carlton from the 1960s. RMIT acquired

properties to develop with new buildings, as with the subject site; and also purchased existing buildings to retain and adapt to educational use.

The subject building was constructed in 1994-96, to accommodate RMIT's School of Design. It was one of the first wave of new buildings commissioned under the (then) Dean of Architecture at RMIT, Leon Van Schaik,¹³ and was part of a larger plan to revitalise both the city campus and other RMIT campuses, including the institution's presence in Carlton. From c. 1991, Van Schaik commissioned a series of bold architectural projects for RMIT, including the subject development.

Van Schaik was appointed Professor of Architecture at RMIT in 1987, became Dean of the faculty in 1989 and later Pro Vice Chancellor, in 1999. Van Schaik has been described as a person of considerable influence, who 'changed the culture of Melbourne architecture, not by designing great buildings, but by empowering architects, helping them learn more, and by influencing project appointments'.¹⁴ He has been described as playing '...a critical role in the early 1990s in reforming the process for the appointment of architects for buildings' at RMIT; and credited with the appointment of 'progressive architects and firms [that] transformed RMIT's reputation through award-winning buildings that were built across multiple campuses...'.¹⁵

The subject building was aimed at increasing the School's enrolments, expanding its programmes, and integrating two education streams of the institution – its TAFE programs and its university courses.¹⁶ Referred to as Building 94, the building was designed by architect Allan Powell in association with Pels Innes Nielson Kosloff (PINK). Powell, together with RMIT Major Projects Unit, was also the principal interior designer.

Powell described the building as comprising '...a hovering mosaic tile element on Cardigan Street standing on black legs; the main body of the building rising full height; the service core to the south; and an intersecting stair rising between the other three elements'.¹⁷ The new building incorporated a library, teaching rooms, lecture theatres, administration offices and galleries, as well as shopfronts and a terrace. Following the building's opening, the RMIT Annual Report of 1996 noted that the building:

...features a distinctive retail atmosphere, architectural austerity, environmental quality and technological intelligence.¹⁸

In 1996, the Royal Australian Institute of Architects Victorian Chapter recognised the building with a Merit Award in the Institutional Buildings (New) category. This was in the same year that Ashton Raggatt McDougall's Storey Hall at RMIT's city campus won the William Wardell Award for Institutional buildings.¹⁹ The judges noted of the subject building:

Powell gives this large building with a narrow street frontage a compositionally diverse facade. This reflects on its brief of accommodating two schools and also responds to issues of urbanism using a range of modern architectural references and quotations. By separating pedestrian access to each school from street level, different spatial experiences and architectural elements make each entry memorable.

Materials and colours enhance the composition of the facade which hints at the contemporary impossibility of an architecture of resolution. The form of the building pays head to its 19th century inner city streetscape. This is resolved cleverly to provide a generous sunlit first floor terrace at the street side offering an unusually pleasant and unexpected degree of amenity in the city.²⁰

The building is currently occupied by the RMIT School of Media and Communication.

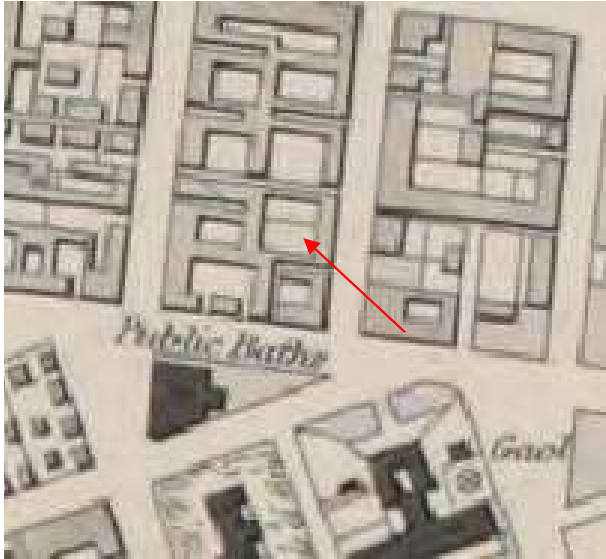


Figure 2 An indicative plan of the development of the subject site in 1866
Source: Cox Plan, State Library of Victoria

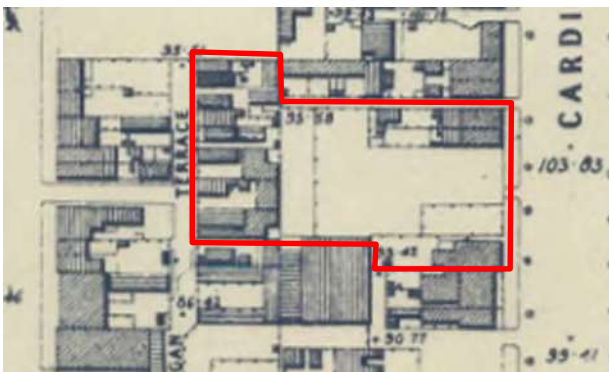


Figure 3 MMBW 160':1" plan no. 30, 1896 with the subject site's built structures indicated
Source: State Library of Victoria

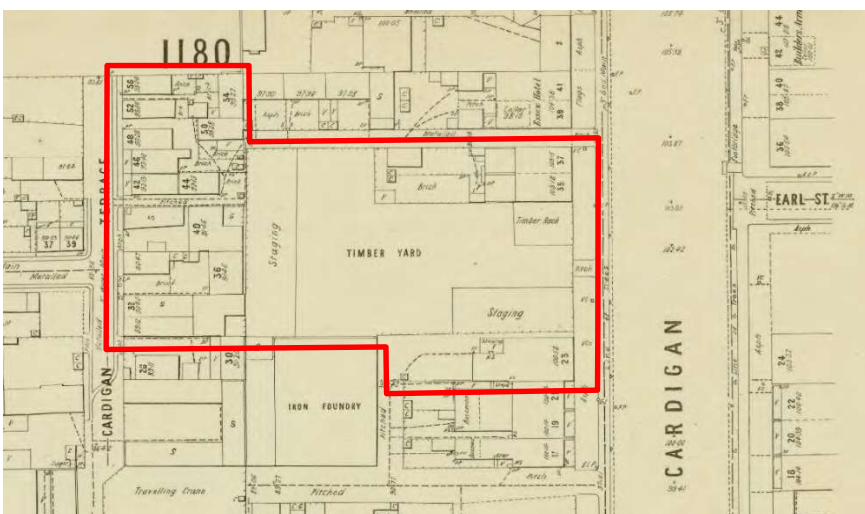


Figure 4 MMBW detail plan no. 1180, 1896 with subject site indicated
Source: State Library of Victoria



Figure 5 Aerial photograph of the subject site (indicated) and surrounds, 1927
Source: Airspy, H2501, State Library of Victoria



Figure 6 Aerial photograph of the subject site, 1945
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata



Figure 7 1984 aerial photograph of the subject site (indicated in red) and surrounds
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata

SITE DESCRIPTION

RMIT Building 94, at 23-37 Cardigan Street, Carlton, was constructed in 1994-6. It is located on the west side of the street, between Queensberry Street (to the north) and Victoria Street (to the south). Essex Place in part abuts the building on its north side; and Cardigan Terrace abuts the west side. The south elevation fronts a small paved car park. The site slopes gently from north to south along Cardigan Street. External materials include tilt-slab grey concrete panels, other concrete elements, coloured and plain glass, and mosaic tiles.

The building, at its highest volume to Cardigan Street (the tilt-slab grey concrete service tower block at the south end) rises to six levels. The building then breaks down into volumes of lesser scale, including two/three level components to the street.

At the north end of the Cardigan Street frontage is a two/three level bay, the top levels of which are clad in off-white mosaic tiles, with a long horizontal band of glazing (Figure 9). The top levels project out over the recessed ground floor beneath, supported by squared columns (pilotis) clad in black glass, and tilted on an angle (Figure 13). The side walls to this northern bay are also angled slightly to the north. An entrance is located in the recessed, or undercroft, area in a glass wall façade. Student design work is displayed in glass-fronted spaces across this façade. Abutting the northern bay to its south is a wide staircase which divides the latter from the southern bay (Figure 12). The stair intersects with and rises up into the building, leading to another entrance and an open deck and outdoor seating area located above the northern bay.

The southern bay adopts a strong cubic form, clad in blue-green mosaic tiles, and poised on a single cylindrical column of concrete aggregate (Figure 10, Figure 11). Its height is approximate to the northern bay.

The six-storey service block at the south end, which has a regular pattern of small square windows, is set well back from the street, behind the southern bay and the other building volumes.

Abutting the service block to its north, and projecting forward, is a large volume with horizontal massing. This is clad in blue-green coloured glass, matching the colour and tone of the blue-green glass mosaic tiles to the southern bay, and is bisected by long strip windows and concrete sun visors to its east and north elevations. The northern bay sits forward of this volume to the street.



Figure 8 Recent aerial photograph with the subject site indicated
Source: Nearmap, April 2019



Figure 9 Subject building, viewed from the north; the projecting northern bay at centre is clad in off-white mosaic tiles, with the large volume above clad in blue-green coloured glass
Source: Lovell Chen



Figure 10 Subject building, viewed from the south; the grey concrete service block is at left, fronted by the southern bay clad in blue-green mosaic tiles
Source: Lovell Chen



Figure 11 Detail of the mosaic tiled southern bay, resting on its single cylindrical column, with the staircase at right
Source: Lovell Chen



Figure 12 Detail of staircase, with angled south wall of the northern bay at right
Source: Lovell Chen



Figure 13 Detail of tilted column, recessed ground floor to northern bay
Source: Lovell Chen

INTEGRITY

The building is largely externally intact to its original state.

COMPARATIVE ANALYSIS

RMIT Building 94, as noted above, was designed by Allan Powell in association with Pels Innes Nielson Kosloff (PINK); and Powell, together with the RMIT Major Projects Unit, was also the principal interior designer. Also as noted, the building was one of the first wave of significant new buildings commissioned under the (then) RMIT Dean of Architecture, Leon Van Schaik. The building, and the School of Design which it housed, was regarded as a major asset of the institution, with the architecture recognised on completion of the building when it won a Merit Award of the Australian Institute of Architects (1996).²¹

Van Schaik's new programme of building, while as outlined above was intended to architecturally revitalise the RMIT landholdings, was also a reaction to the old 1965-69 Bates Smart McCutcheon Master Plan. The latter, while never fully implemented, had proposed construction of 12 large-scale grey concrete buildings on Swanston Street, although by 1976 only three had been built.²² These buildings were regarded as somewhat daunting, in their plain expression and scale, with vast expanses of concrete and concrete block alternating with slit windows. Sydney architect John Andrews was subsequently commissioned to design another RMIT building – the Library/Union building - in concrete framing and glass bricks (1976-82), purportedly to add some variety to the campus buildings.²³ Leon Van Schaik, paraphrased by Harriet Edquist, later described his approach to educational buildings:

(Education is) a transformative process with universities responsible for the rituals of intellectual change and their architecture, therefore, should spatially reinforce these rituals.²⁴

The best known of the buildings which resulted from the new programme are Building 8, by Edmond and Corrigan with Demaine Partners, (1991-94, Figure 14);²⁵ and Ashton Raggatt McDougall's (ARM) work on Storey Hall (1992-95, H1498 and HO482, Figure 15).²⁶ These two buildings, and the slightly later subject building in Carlton by Allan Powell, were all by seasoned architects, although Edmond and Corrigan and ARM at the time, were relatively new to large institutional building design.

Allan Powell graduated in architecture from the University of Melbourne in 1974,²⁷ and later, along with Steve Ashton, Howard Raggatt, Ian McDougall and a group of significant others, gained a Master's degree in Architecture from RMIT in 1992. Earlier, he had worked for Guilford Bell before establishing his own practice in 1976. As Philip Goad observes, Powell had 'a fondness for mass, colour and shadow in architectural form', that revealed his 'deep interest' in contemporary art, including the 'brooding urban scenes' in the paintings of Rick Amor and Geoffrey Smart.²⁸ This interest in mass, colour and shadow is clearly evident in Building 94. Further, and again according to Goad, Building 94 allowed Powell to explore these interests at a larger scale, in a building with 'a powerful collection of mute forms'.²⁹

Building 94 also draws on Powell's other contemporary work at Monash University's Clayton campus, including his Campus Centre additions (Figure 16) and the Performing Arts building, completed in 1995.³⁰ Pels, Innes, Neilson and Kosloff (PINK) also joined Powell on the Monash projects. After Building 94, Powell designed, with Irwin Alsop, the much celebrated TarraWarra Museum of Art near Healesville (1999-2003, Figure 17). The museum was the initiative of philanthropists Eva and Marc Besen, and provided a venue for displaying and sharing their collection of Australian art. Five Melbourne architects were invited to prepare concepts for the museum, with Powell being successful. The building is located atop a rise at the TarraWarra vineyards, and Powell's '...use of clean lines and minimal materials, predominantly rammed earth, against the organic, soft surrounding landscape' has been described as achieving a 'pure aesthetic composition'.³¹

Building 94 was described by Powell as ‘a hovering mosaic tile element on Cardigan Street standing on black legs; the main body of the building rising full height; the service core to the south; and an intersecting stair rising between the other three elements’.³² Elsewhere it has been described as ‘intentionally unresolved’,³³ and with a façade composition that ‘hints at the contemporary impossibility of an architecture of resolution’.³⁴ The four masses fronting the street appear to be separate and unrelated, even ‘unstable’ with the angled northern bay appearing to pull away. Within this compositionally diverse facade, however, the building still displays an elegant balance of Modernist forms, with striking materials and distinctive details such as the long strip windows and concrete sun visors on the glass-clad horizontal volume. The latter recall the earlier work of architect Stuart McIntosh, as with his E S & A Bank in Malvern (1958-60, on the Victorian Heritage Register, H1691, Figure 18).

There is also, in Building 94’s four-mass grouping, a hint of renowned architect, Frank Gehry’s, treatment of multiple massed forms. His design for the Loyola Law School in Los Angeles (1980, Figure 19), dramatically inserts a staircase into the boldly coloured building masses, and places large scale cylindrical columns in the foreground. Echoes of these elements can be seen in Building 94.

Examples referred to above, including comparative examples comprise the following places:

- Building 8, by Edmond and Corrigan with Demaine and Partners, 360 Swanston Street, Melbourne (1991-94)
- Storey Hall by Ashton Raggatt McDougall, 344-346 Swanston Street, Melbourne (1992-95, H1498 and HO482)
- Monash University Campus Centre additions (1990s)
- Monash University Performing Arts building (1995)
- TarraWarra Museum of Art, 313 Healesville-Yarra Glen Road, Healesville (1999-2003)
- Former ES&A Bank, 1284-1286 High Street, Malvern (1958-60, VHR H1691, HO58 – City of Stonnington)
- Loyola Law School, Los Angeles, USA (1980)



Figure 14 RMIT Building 8, 360 Swanston Street, Melbourne
Source:
<http://architecture.rmit.edu.au/projects/r>



Figure 15 Storey Hall, 336–348 Swanston Street, Melbourne, H1498 and HO482
Source: The Red and Black Architect



Figure 16 Monash University Campus Centre
Source:
<https://www.realcommercial.com.au/property-retail-vic-clayton-502899734>



Figure 17 TarraWarra Museum of Art, 313 Healesville-Yarra Glen Rd, Healesville
Source:
<https://www.big4.com.au/caravan-parks/vic/greater>



Figure 18 E S & A Bank, Glenferrie Road, Malvern, VHR H1691, HO58, City of Stonnington
Source:
<http://www.slv.vic.gov.au/pictoria/gid/slv>



Figure 19 Loyola Law School, Los Angeles
Source: ijnicholas, Flickr

ASSESSMENT AGAINST CRITERIA

	CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).
	CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
	CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
Yes	CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
	CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

RMIT Building 94, at 23-37 Cardigan Street, Carlton, constructed in 1994-6, is significant.

HOW IT IS SIGNIFICANT

RMIT Building 94, at 23-37 Cardigan Street, Carlton, is of local aesthetic significance.

WHY IT IS SIGNIFICANT

RMIT Building 94, at 23-37 Cardigan Street, Carlton, is of aesthetic significance (Criterion E). The building was designed by architect Allan Powell in association with Pels Innes Nielson Kosloff, and was constructed in 1994-96 to accommodate RMIT's School of Design. It was one of the first wave of new and architecturally distinguished buildings commissioned by the (then) Dean of Architecture at RMIT, Leon Van Schaik. The Dean, in the early 1990s, was influential in the appointment of architects for new buildings at RMIT, and particularly championed progressive architects whose projects, and award-winning buildings, helped to transform the

institute's campuses. Building 94 was one such building, winning the Royal Australian Institute of Architects Victorian Chapter Merit Award in the Institutional Buildings (New) category in 1996.

The building is significant for its compositionally diverse façade, and for Powell's skilful use of striking materials and colour and deft treatment of the four principal masses of the building which front Cardigan Street. The latter include the 'hovering' mosaic tiled forms, separated by the intersecting stair which rises up into the building; the bold blue-green cube at the southern end, elegantly poised on a single cylindrical column; the angling northern bay, supported by tilted black glass columns; and the blue-green glass main horizontal volume bisected by long strip windows and concrete sun visors. Powell's fondness for mass, colour and shadow is clearly on display in Building 94, a project which allowed the architect to explore these interests at a large scale.

More broadly, the building is also of aesthetic significance for being reflective of the built form changes in Carlton in the later twentieth century, when contemporary architects were responsible for some celebrated new developments which, in turn, challenged the typical building form and character of the suburb.

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, with the Schedule as follows.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

**Not identified in any
previous studies.**

ENDNOTES

- 1 *The Argus*, 17 May 1882, p. 10.
- 2 Joe Rich, 'RMIT University', eMelbourne, Encyclopedia of Melbourne, <http://www.emelbourne.net.au/biogs/EM00767b.htm>, accessed 29 January 2019.
- 3 'History of RMIT', <https://www.rmit.edu.au/about/our-heritage/history-of-rmit>.
- 4 Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008, p. 64.
- 5 Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008, pp. 92-3.
- 6 *The Age*, 18 September 1905, p. 9.
- 7 *The Herald*, 18 March 1925, p 5.
- 8 *Sands and McDougall directory*, 1925.
- 9 *Sands and McDougall Victorian Directory*, 1930, p. 194.
- 10 1931, 1945 and 1951, Land Victoria Aerial Photography Collection, Central Plan Office, Landata.
- 11 *Sands and McDougall Victorian Directory*, 1960, p. 251.
- 12 City of Melbourne Rate books, Gipps Ward, 1971, 1401, VPRS 5708. Public Records Office of Victoria.
- 13 Leon Van Schaik, born in South Africa and trained at Newcastle on Tyne and at the London Architectural Association (AA), succeeded John Woollett as Dean of the Architecture School/Constructed Environment at RMIT.
- 14 Norman Day, see <https://www.theage.com.au/entertainment/art-and-design/curator-of-melbournes-architecture-20050420-ge008x.html>, 14 May 2019.
- 15 Philip Goad, 'Van Schaik, Leon', in P Goad and J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p. 729.
- 16 Alan Powell Pty Ltd/Pels Innes Nielson Kosloff, 'RMIT Bldg 94 – TAFE School of Design', Australian School of Architects, 2013. http://dynamic.architecture.com.au/awards_search?option=showaward&entryno=19963100.
- 17 RMIT University, 'RMIT Building 94 TAFE School of Design', <http://architecture.rmit.edu.au/projects/rmit-building-94/>
- 18 RMIT University, *Annual Report*, 1996, p. 10.
- 19 Philip Goad (ed.), *Judging Architecture: Issues, Divisions, Triumphs: Victorian Architecture Awards 1929-2003*, Royal Australian Institute of Architects, Victorian Chapter, Melbourne, 2003, p. 304.
- 20 *Architect*, 1996 Victorian Awards, p. 16.
- 21 Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, Melbourne, 2008, p. 150.
- 22 Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, Melbourne, 2008, pp. 63-67.

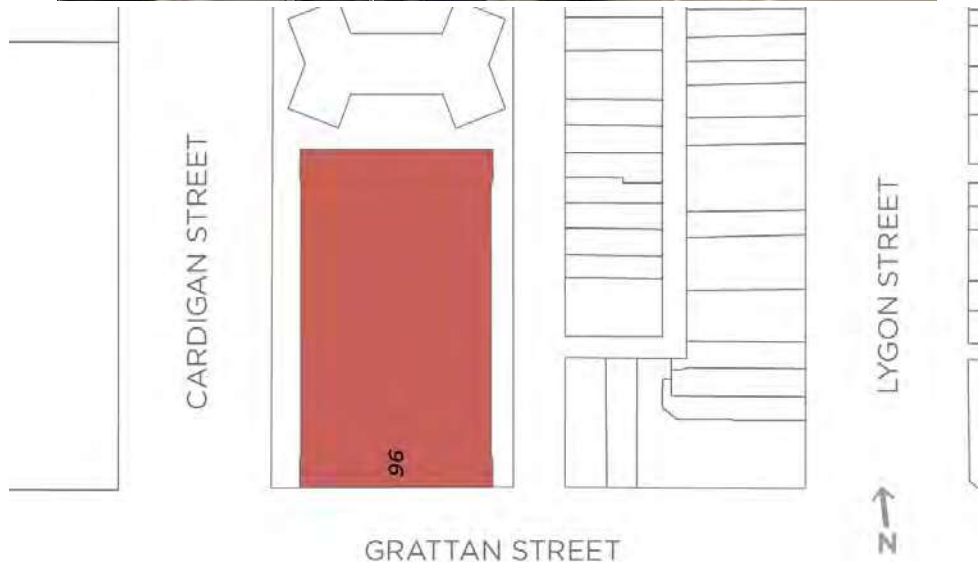


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- 23 Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, Melbourne, 2008, p. 69. Andrews had been responsible for several dramatic designs for Scarborough College at Toronto and Gund Hall for the Harvard Graduate School of Design.
- 24 Leon Van Schaik, as quoted in Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, Melbourne, 2008, p. 135.
- 25 Conrad Hamann, *Cities of Hope Remembered: Australian Architecture by Edmond and Corrigan 1962-2012*, Thames and Hudson, Melbourne, 2012, pp. 16-41; Leon Van Schaik (ed., contrib.), *Building 8: Edmond and Corrigan at RMIT*, Transition, Melbourne, 1995, 3 vols.
- 26 See Steve Ashton, Howard Raggatt, Ian McDougall and others, *Mongrel Rapture, The Architecture of Ashton Raggatt McDougall*, Uro, 2015, p. 1590
- 27 Philip Goad, 'Allan Powell', in P Goad and J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p. 556.
- 28 Philip Goad, 'Allan Powell', in P Goad and J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p. 556.
- 29 Philip Goad, 'Allan Powell', in P Goad and J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p. 557.
- 30 See Conrad Hamann, 'Performing Arts centre, Monash University', *Music and the Teacher*, 1997.
- 31 <https://thelocalproject.com.au/tarrawarra-museum-of-art-feature-vic-australia/>, 14 May 2019.
- 32 RMIT University, 'RMIT Building 94 TAFE School of Design', <http://architecture.rmit.edu.au/projects/rmit-building-94/>.
- 33 Edquist and Grierson, p. 150.
- 34 *Architect*, 1996 Victorian Awards, p. 16.

SITE NAME CARDIGAN HOUSE CARPARK (FORMERLY ROYAL WOMEN'S HOSPITAL CARPARK)

STREET ADDRESS 96 GRATTAN STREET, CARLTON, VIC 3053

PROPERTY ID 101688



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE UNGRADED **HERITAGE OVERLAY** RECOMMENDED

PROPOSED CATEGORY SIGNIFICANT **PLACE TYPE** CARPARK/HOSPITAL BUILDING

DESIGNER / ARCHITECT / ARTIST: MOCKRIDGE, STAHL AND MITCHELL **BUILDER:** N/A

DESIGN PERIOD: LATE TWENTIETH CENTURY (1965-2000) **DATE OF CREATION / MAJOR CONSTRUCTION:** 1974

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
3.0 CONNECTING VICTORIANS BY TRANSPORT AND COMMUNICATIONS	3.0 LINKING VICTORIANS BY ROAD IN THE 20 TH CENTURY
8.0 BUILDING COMMUNITY LIFE	PROVIDING HEALTH AND WELFARE

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, as indicated at Figure 1.

Extent of overlay:

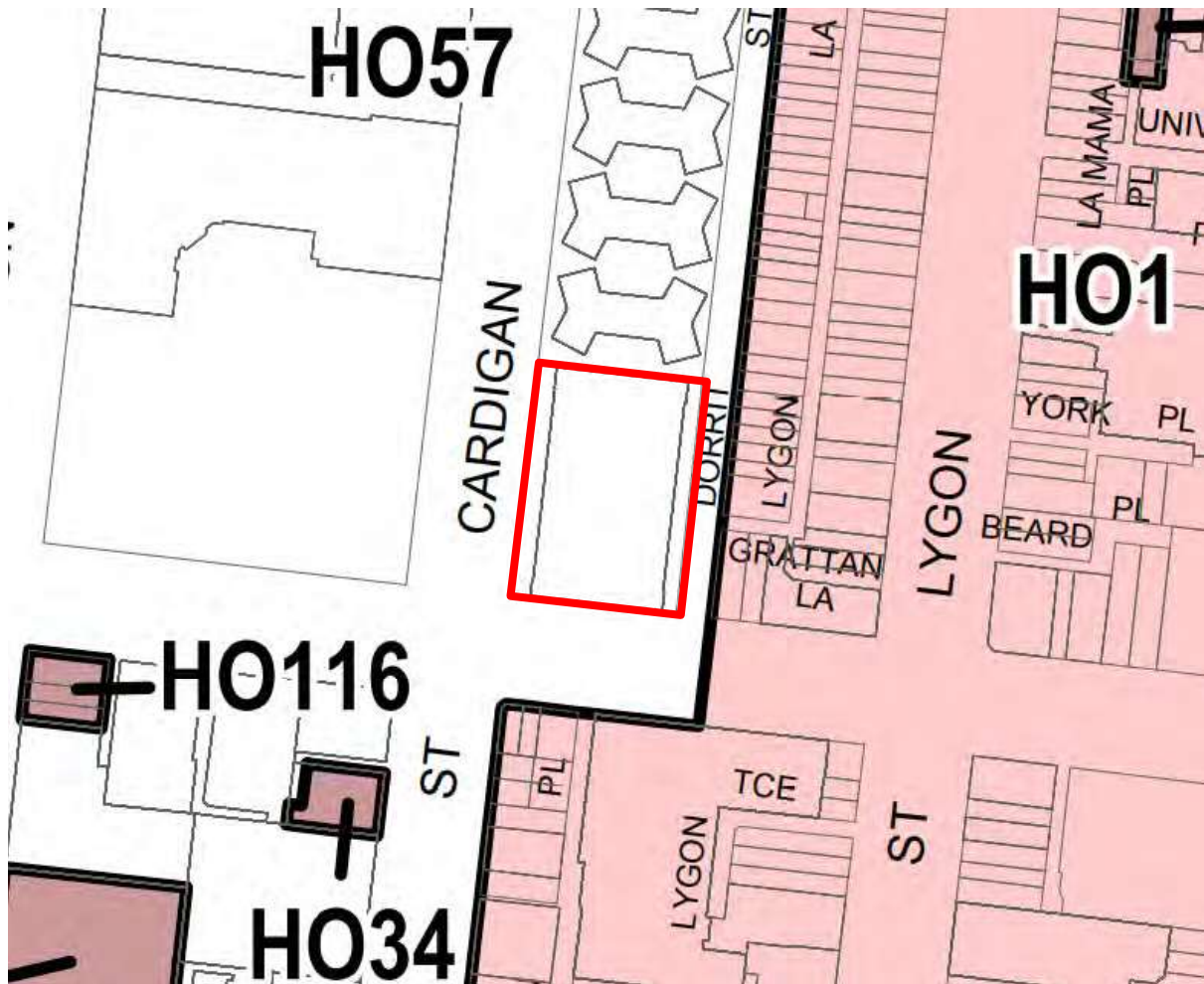


Figure 1 The proposed extent of Heritage Overlay
Source: Melbourne Planning Scheme

SUMMARY

The Cardigan House Carpark, formerly the Royal Women's Hospital Carpark, constructed in 1974 and located at the corner of Grattan and Cardigan streets, Carlton, is of local aesthetic significance. It was designed by architects Mockridge, Stahle and Mitchell, in the Brutalist style, and is highly externally intact. It is a substantial steel-framed brick and concrete building of seven carpark levels with an additional office level

(consulting suites) to the top. In its design, the building draws on a number of mostly earlier international and local examples of Brutalist buildings, and the evolving carpark typology.

HISTORICAL CONTEXT

Carlton has been the location of two of Melbourne's major hospitals, both of which were originally developed in the mid-nineteenth century. As with many of the suburb's welfare services, these institutions were focused on women and children, in the Women's Lying-in Hospital in Grattan Street and the Children's Hospital in Rathdowne Street. The Women's Hospital grew quickly, with over 1000 women delivering annually in the 1890s, and increasing to more than 6,000 women giving birth each year by the 1960s.¹ By this time, in the mid-twentieth century, virtually all Australian women gave birth in hospitals.² The hospital was renamed the Royal Women's Hospital in 1956, and it was in this period and in the decades following, that many of its buildings were modernised or rebuilt as demand for services grew.³ It was also in this context that the subject building, being a carpark associated with the hospital, was constructed.

SITE HISTORY

The site on which the Royal Women's Hospital car park was constructed was formed by a group of allotments located on the south-west corner of Section 38 in the Parish of Jika Jika, County of Bourke. The first landowner was E H Miller who purchased fourteen of the 22 lots in the section. Ten allotments in the section to the west of the site, between Cardigan and Madeline (Swanston) streets were reserved for the Women's Lying-in Hospital (later the Royal Women's Hospital) in 1857.⁴ For unknown reasons, much of the subject site remained undeveloped in the nineteenth century.⁵ The Melbourne and Metropolitan Board of Works (MMBW) detail plan of 1896 shows much of the site as vacant, albeit with a number of small residences fronting Dorrit Street in the north-east of the subject site (Figure 2).

By 1920, the vacant allotments on the north side of Grattan Street between Dorrit and Cardigan streets (i.e. on the subject site) had been built up with a wood yard, blacksmith and a residence occupying some or all of the land.⁶ In 1930, six premises occupied this site, including a mix of residential and business properties.⁷ In the interwar period, the subject site included a board and lodgings house often frequented by patients of the nearby Women's Hospital, including women waiting to give birth who did not reside in Melbourne.⁸ In the 1950s and 1960s, a mix of small businesses and residential houses continued to occupy the subject site, which by this time was considerably more developed and built up than in earlier decades (Figure 3).⁹

From the 1950s, during the post-war 'baby boom' era, the Women's Hospital began acquiring properties in the vicinity of the hospital to help meet the demand of Melbourne's growing population. This included acquisition of the future carpark site, through buying up individual properties.¹⁰ By 1960, the institution had erected a storage facility on the corner of Dorrit and Grattan streets, and by the early 1970s it owned 'the entire west side' of Dorrit Street.¹¹ In late 1972, having acquired sufficient land, the hospital made an application to City of Melbourne for construction of the subject multi-storey carpark and offices, valued at \$1,150,000.¹² The offices, to the top of the building, were intended to be used as consulting suites. The development would also involve demolition of buildings to Grattan and Cardigan streets, as is evident in Figure 3.

The new Royal Women's Hospital carpark was designed by architects Mockridge, Stahle and Mitchell, with landscaping (predominantly on the west and east sides of the block) designed by landscape architect Beryl Mann. The carpark was designed and developed at the same time as the adjoining blocks of flats to the north, which provided hospital staff accommodation and were also designed by Mockridge, Stahle and Mitchell.¹³ More generally, the firm were involved in the design of a number of institutional buildings in this period, including the University of Melbourne's Medical Centre on Grattan Street and St Vincent's Hospital Medical Research Centre, in Fitzroy.¹⁴ Although the 1974 *Sands & McDougall* directory listed 'rebuilding' at the site in 1974, the carpark building was completed by late that year, as were two of the adjoining blocks of flats. These

can be seen on an aerial photograph of October 1974 (Figure 4).¹⁵ The carpark entrance and exit are located on Cardigan Street, with the top floor offices of the Cardigan House consulting suites also accessed from Cardigan Street.

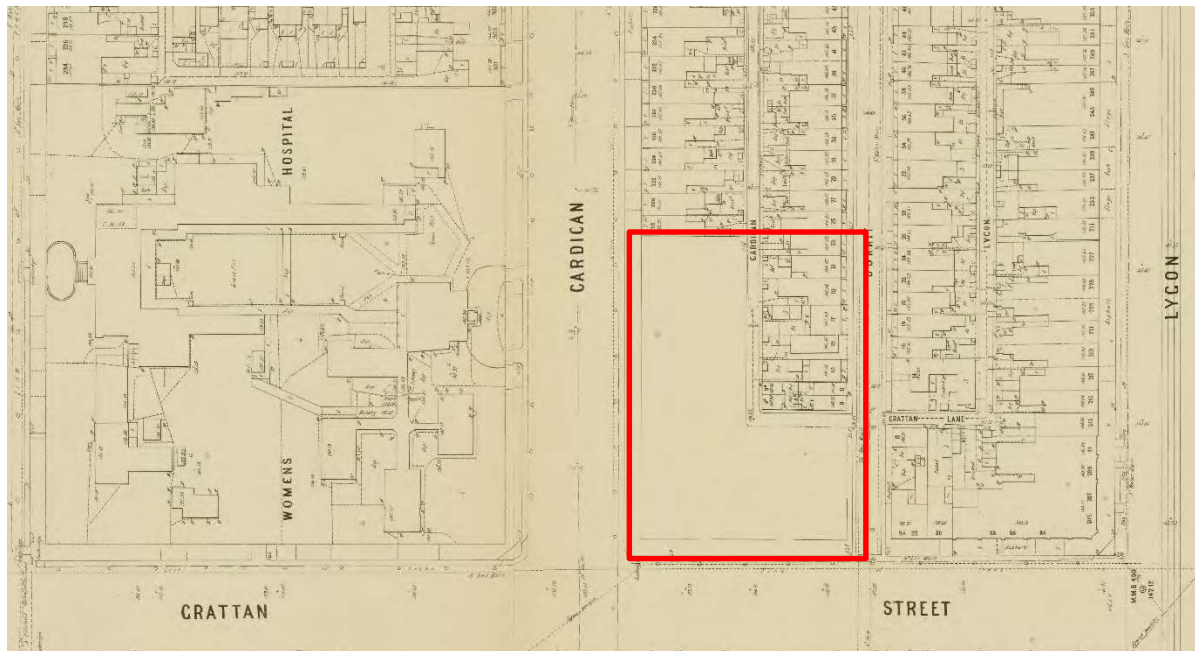


Figure 2 MMBW detail plan no. 1179, 1896, showing the site of the future carpark, and the unusual extent of (then) undeveloped land
Source: State Library of Victoria



Figure 3 1969 aerial photograph of the subject site, pre-construction of the carpark, indicated in red
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata



Figure 4 Aerial photograph of Carlton, 1974, with completed carpark indicated, and immediately above (to its north) two completed blocks of flats for hospital staff accommodation
Source: Land Victoria Historic Aerial Photography Collection, Central Plan Office, Landata



Figure 5 1984 aerial of the carpark, showing its scale in relation to the residences to the east
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata



Figure 6 Oblique view of the west elevation from Cardigan Street
Source: 'Cardigan House Parking', <https://australiabusinessinfo.com/cardiganhouseparking>, accessed 11 April 2019

SITE DESCRIPTION

The Cardigan House Carpark, formerly the Royal Women's Hospital Carpark, was constructed in 1974 and is located at the north-east corner of Grattan and Cardigan streets, Carlton. Dorritt Street, also shown in part as Grattan Lane, adjoins the east side of the building.

The carpark is a substantial steel-framed brick and concrete building of seven carpark levels, with a level of commercial spaces above (consulting suites), to the top floor, and set out on a large rectilinear footprint (Figure 8 & Figure 9). The main vehicle entry and exit is at the south end of the Cardigan Street elevation; the pedestrian entry to the consulting suites is on Grattan Street. The carpark levels or decks are ramped and angled, rising from north to south; and are clearly expressed to both the west (Cardigan Street) and east (Dorritt Street) elevations, via their heavy off-form concrete balustrades, or coved aprons, with a curved form. The use of timber planking in the making of the balustrades is striking (Figure 6 & Figure 10). This, together with their heavy curved form, enable these façade elements to act as a counterfoil to the building's service block volumes at each end of the facades (north and south), in straw-coloured light brown brick. The top level office floor is also defined by the concrete balustrades.

Slender columns are visible behind the balustrades, defining regular bays, and rising to the top of the building. The top floor office level is enclosed with brick walling and glazed openings.

The brick service blocks read as 'pylons' at each end of the building, with the carpark levels appearing as spans 'slung' between the pylons. The brick blocks are largely window-less save for a horizontal band of regular square-shaped windows at the top (office) level; and another vertical band on the east side associated with stairs and lift. The west face of the south block also has a vertical band of regular pierced brick ventilators.

There is landscaping to the west and east sides of the building.



Figure 7 Recent aerial photograph with the subject site indicated
Source: Nearmap, April 2019



Figure 8 The carpark as viewed from the corner of Grattan and Cardigan streets
Source: Lovell Chen



Figure 9 The northern end of the carpark as viewed from Cardigan Street
Source: Lovell Chen



Figure 10 Detail of carpark elevations
Source: Lovell Chen



Figure 11 Rear (east) elevation of carpark
Source: Lovell Chen

INTEGRITY

The carpark building is largely externally intact to its original state.

COMPARATIVE ANALYSIS

The Cardigan House Carpark, formerly the Royal Women's Hospital Carpark, has been described as 'probably one of the most architecturally interesting examples of its type in Victoria', with its simple but bold expression of 'rows of sloping and inward curved balustrades in off-form concrete' which was 'complemented by a landscaping scheme'.¹⁶

In terms of a building typology, multi-storey carparks were built in Melbourne from the interwar period. A recognised example is the former Victoria Carpark in Russell Street, Melbourne, constructed in 1938 in reinforced concrete, to a design by noted architect Marcus Barlow. The four-storey building was designed to look more like an office or warehouse, with shops to the ground floor. It also remained in carpark use for a limited period, before being adapted to office use (including for Government agencies) in the mid-1940s (on the Victorian Heritage Register, H2001).¹⁷

Internationally, steel-framed and concrete carparks became a staple of early Modernist architecture, with textbooks published on them from at least the 1920s.¹⁸ This was in the period when the motor car was being celebrated and increasingly available to those on more modest means. With this increase came a consequent

rise in the construction of private/domestic motor garages, commercial motor car garages and vehicle servicing facilities, petrol stations and commercial carparks.

In 1925, Konstantin Melnikov published two noted projects for carparks in Paris, developed round the Art Decoratifs Exposition.¹⁹ One had a curtain-walled façade with an open portion to reveal an internal spiral car-ramp; the other was for one of the Seine bridges and showed a set of slanting carpark decks or ramps geared to an internal ramp and held off the ground by two Atlantean sculptural figures. Melnikov was excited by the prospect of visually expressing the ramped or angled carpark levels, and he returned to this idea with his Intourist Garage in Moscow, in 1934. Paul Rudolph (see below) also sought to express the carpark ramps, but to keep his street elevations level with the angled ramps expressed only at the sides or rears of the buildings.

The off-form concrete balustrades in the Cardigan House Carpark, formerly the Royal Women's Hospital Carpark, reflected the then current (in 1974) influence of New Brutalism, nowadays often just termed Brutalism. The style was a form of prevailing 1960s and 1970s architecture that emphasised raw, often rough-surfaced, off the form concrete (*beton brut*); plain, unpainted and exposed materials, conduit and plumbing; and large-scaled, highly sculptural, 'anti graceful' forms, which were often jagged with chamfered corners and diagonal angling.²⁰ 'Movement' was expressed through the heaving of large masses, often hoisted up on concrete blade columns; while building planning often incorporated freely-formed or asymmetrical external ramps and stairs. The style is often used in tribute to 1950s buildings by le Corbusier, such as his Unites d'Habitation, La Tourette monastery, Maison Jaoul or his buildings at Chandigarh and Ahmedabad in India. Other international sources included the post-war architecture of Peter and Alison Smithson, especially their Hunstanton School in Norwich (1949-54); and Robin Hood Gardens in London (1968-72). By the 1960s both Corbusier and the Smithsons were seen as the future of modern architecture, as in Vincent Scully's *Modern Architecture* or Charles Jencks' *Modern Movements in Architecture*.²¹

Other major influences in Australia were the massive concrete buildings in the United States by Paul Rudolph, John Johansen and Kallman, McKinnell and Knowles.²² Equally influential were off-form concrete buildings in Japan by Kenzo Tange (Kagawa Prefectural Hall, 1958) and Kunio Mayekawa (Tokyo Metropolitan Festival Hall, 1961), which used off-form concrete beams expressed as hugely scaled timber construction. These were well-known in Australia through Hugh O'Neill's student tours of Japan and Robin Boyd's coverage of modern Japanese architecture 1961 and 1968.²³ By the 1970s this had influenced the design of two new buildings adjoining the University of Melbourne's Parkville campus: Frederick Romberg and Robin Boyd's McCaughey Court dormitory at Ormond College (1965-68, City of Melbourne HO323, Figure 12); and the Public Works Department's Melbourne Teachers' College Library, now the University's Education Resources Centre (1968-71, Figure 16).²⁴

Other local broadly contemporary examples of Brutalism include Daryl Jackson and Evan Walker's Princes' Hill High School (1970-73, City of Yarra, Princes Hill Precinct HO329, graded individually significant, Figure 13);²⁵ Civil and Civic's B and D blocks for the Engineering Faculty at the University of Melbourne, also on Grattan Street (1973-74, Figure 17); and architects Stephenson and Turner's David Caro Physics Building (1970-73, Figure 19), for the University of Melbourne, a seven-storey design in masses of beige-brown brick with a set of precast concrete sunshades. Another nearby contemporary example is architects Eggleston, McDonald and Seccomb's Earth Sciences Building for the University of Melbourne nearby (1972-5, Figure 20), which is also recommended for an individual Heritage Overlay control as part of this study. It drew on several planning and circulation themes associated with le Corbusier and common with Brutalism, especially the use of long entry ramps.

More specifically in regard to the subject carpark building, the curved form apron-balustrades closely resemble those of Paul Rudolph's Temple Street Parking Garage in New Haven, Connecticut (1958-63, Figure 15). Rudolph cast the garage as a tree-like organism, with swelling tree-trunk columns and branch formations, all in exposed off-form concrete with the formwork imprints left exposed. As noted above, Rudolph made the carpark decks level to the front of the building, with their angled ramps visible only to the side elevation.

Mockridge, Stahle and Mitchell more generally sought to achieve strong, fairly simple forms in their monumental buildings, as they did with the subject building. Other examples include their Whitley College main building in The Avenue, Parkville (1960/62-65, HO4, Figure 21);²⁶ and their Camberwell Civic Centre (1966, HO506, Figure 18) this time a monumental rectangular cube in arcaded precast concrete panelling. The practice was established in 1948 and continued through to 1983. During this time, they received numerous awards, including the ACT Canberra Medallion (1964) for work at the Australian National University. More broadly, their projects included ecclesiastical, institutional, educational (including universities), commercial and residential buildings. Their collaboration with landscape architect Beryl Mann, who worked with them on the subject carpark, was also enduring, from 1948 to 1976.²⁷

Other noteworthy Melbourne carparks include the earlier Total Carpark in the central city, located within the Total House development. This was designed by Alan Bogle and Gordon Banfield (principally Bernard Joyce) and built in 1965-66 (VHR H2329, HO10950 and HO507, Figure 14). This is another reinforced concrete building, with seven parking decks, and four levels of offices located in a separate elevated block (or pod) above the top deck. While sharing the combined carparking and office use with the subject former hospital carpark, the Total Carpark instead made a feature of the separate office block, which has been described as ‘an old-style giant TV set’.²⁸

Examples referred to above, including comparative examples comprise the following places:

- Former Victoria Carpark, 103-107 Russell Street, Melbourne (VHR H2001, HO919)
- Art Decoratifs Exposition, Paris, France
- Seine bridges, Paris, France
- Intourist Garage, Moscow, Russia (1934)
- Unites d’Habitation, Marseille, France
- La Tourette monastery, Eveux, France
- Maison Jaoul, Neuilly-sur-Seine, France
- Government buildings at Chandigarh and Ahmedabad, India (1950s)
- Hunstanton School, Norwich, England (1949-54)
- Robin Hood Gardens, London, England (1968-72)
- Kagawa Prefectural Hall (1958)
- Tokyo Metropolitan Festival Hall (1961)
- McCaughey Court, Ormond College, University of Melbourne (1965-68, Figure 12, City of Melbourne HO323)
- Melbourne Teachers’ College Library, now the University’s Eastern Resources Centre, University of Melbourne (1968-71, Figure 16)
- Princes Hill High School, 47 Arnold Street, Princes Hill (1970-73, Figure 13, City of Yarra, Princes Hill Precinct HO329, graded individually significant)
- Infrastructure Engineering Block B and Block D, University of Melbourne (1973-74, Figure 17)
- David Caro Physics Building, University of Melbourne (1970-73)
- Earth Sciences Building, University of Melbourne (1972-5, Figure 20)
- Temple Street Parking Garage, New Haven, Connecticut (1958-63, Figure 15)
- Whitley College, The Avenue, Parkville (1960/62-65, Parkville Precinct, HO4, Figure 21)
- Camberwell Civic Centre, 4 Inglesby Road, Camberwell (1966, City of Boroondara, HO506, Figure 18)
- Total Carpark, 170-190 Russell Street, Melbourne (VHR H2329, HO507 Figure 14)



Figure 12 McCaughey Court at Ormond College, HO323
Source: Pinterest



Figure 13 Princes Hill High School, City of Yarra, Princes Hill Precinct HO329, individually significant
Source: Docomomo



Figure 14 Total carpark, Melbourne, VHR H2329 and HO507
Source: Victorian Heritage Database



Figure 15 Temple Street Parking Garage, New Haven, US
Source: Shorpy.com



Figure 16 Education Resources Centre, University of Melbourne
Source: <http://mow-your-lawn.blogspot.com/>



Figure 17 Engineering Faculty, University of Melbourne
Source: Google Streetview



Figure 18 Camberwell Civic Centre, City of Boroondara, HO506
Source: Google streetview



Figure 19 Physics Building, University of Melbourne
Source: Film Victoria



Figure 20 Earth Sciences Building, University of Melbourne
Source: Lovell Chen



Figure 21 Whitley College, University of Melbourne, in HO4 Parkville Precinct
Source: Australian Financial Review

ASSESSMENT AGAINST CRITERIA

	CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).
	CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
Yes	CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
Yes	CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
	CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The Cardigan House Carpark, formerly the Royal Women's Hospital Carpark, constructed in 1974 and located at the corner of Grattan and Cardigan streets, Carlton, is significant.

HOW IT IS SIGNIFICANT

The Cardigan House Carpark constructed in 1974 and located at the corner of Grattan and Cardigan streets, Carlton, is of local aesthetic significance and of representative value.

WHY IT IS SIGNIFICANT

The Cardigan House Carpark, formerly the Royal Women's Hospital Carpark, is of aesthetic significance (Criterion E). It was constructed in 1974 to a design by noted architects Mockridge, Stahle and Mitchell, in the Brutalist style. The architectural practice were highly regarded for their comprehensive body of work, which ranged across ecclesiastical, institutional, educational, commercial and residential projects. The carpark was

constructed at a time when the Royal Women's Hospital was significantly expanding its local services and facilities in response to the post-war population boom. The subject building, a substantial steel-framed brick and concrete building of seven carpark levels with an additional office level, remains highly externally intact to its 1970s design. It is distinguished by the heavy off-form concrete balustrades to the angled carpark ramps, as expressed to the two long west and east elevations. The ramps act as a visual counterfoil to the building's solid brick service block volumes at either end of the facades, and read as spans 'slung' between brick 'pylons'. Stylistically, the building draws on a number of mostly earlier international and local examples of both Brutalist buildings, and the carpark typology. As a carpark, it is striking, robust and bold, with a powerful presence to its Grattan and Cardigan streets corner. Mockridge, Stahle and Mitchell also achieved with this building, as they did with others of their broadly contemporary designs, a monumental building which is both strong and simple in its form and expression.

The Cardigan House Carpark is also of representative value (Criterion D). It demonstrates some of the principal characteristics of a multi-storey carpark, as evolved internationally from the 1920s, and as seen in earlier examples in Melbourne. These include the clearly expressed open carpark levels or ramped decks with balustrades, in this case of heavy off-form concrete with a curved form; the ground floor vehicle entry and exits; and the integrated commercial/office spaces, here located to the top of the building.

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, with the Schedule as follows:

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

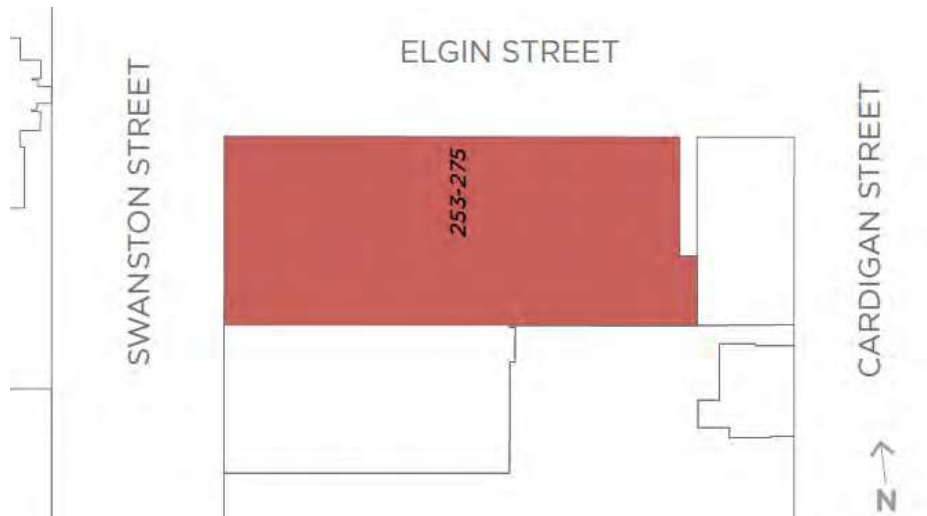
**Not identified in any
previous studies.**

ENDNOTES

- 1 'Royal Women's Hospital', eMelbourne, Encyclopedia of Melbourne, University of Melbourne, <http://www.emelbourne.net.au/biogs/EM01287b.htm>, accessed 27 February 2019.
- 2 Janet McCalman, *Sex and suffering: Women's Health and a Women's Hospital: The Royal Women's Hospital, Melbourne, 1856-1996*, Melbourne University Press, 1998, p. 252.
- 3 Janet McCalman, 'Royal Women's Hospital', eMelbourne, Encyclopedia of Melbourne, University of Melbourne, <http://www.emelbourne.net.au/biogs/EM01287b.htm>, accessed 27 February 2019; Peter Yule, 'A medical precinct', in Peter Yule (ed.), *Carlton: A History*, Melbourne University Publishing, Carlton, 2005, p. 343.
- 4 Janet McCalman, *Sex and suffering: Women's Health and a Women's Hospital: The Royal Women's Hospital, Melbourne, 1856-1996*, Melbourne University Press, 1998, p. 13.
- 5 'M314(14) Melbourne Sheet 6', Carlton, Parish of Jika Jika, Record Plan, Central Plan Office, Landata, Land Victoria.
- 6 *Sands & McDougall Directory of Victoria*, 1920, p. 207.
- 7 *Sands & McDougall Directory of Victoria*, 1930, p. 196.
- 8 *The Weekly Times*, 10 September 1927, p. 78; *Weekly Times*, 12 September 1931, p. 18.
- 9 *Sands & McDougall Directory of Victoria*, 1950, p. 261.
- 10 Carlton Community History Group, 'Murder at Mallow House November 1949', <http://www.cchg.asn.au/crime.html>, accessed 13 May 2019.
- 11 Carlton Community History Group, 'Murder at Mallow House November 1949', <http://www.cchg.asn.au/crime.html>, accessed 13 May 2019.
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- 18 See, for example, Georg Mueller, *Grosstadt-Garagen*, Deutsche Bauzeitung, Berlin, 1925.
- 19 See S Frederick Starr, *Melnikov: Solo Architect in a Mass Society*, Princeton, 1978; Kenneth Frampton, *Modern Architecture: a Critical History*, Thames and Hudson, London, 1979, 1984, Ch. 19.

- 20 See Reyner Banham, 'The New Brutalism', *The Architectural Review*, 1955, pp. 355-361, cited in *The Architects' Journal*, 27 March 2016. [Senactal.wordpress.com/2016/03/27/arch-222-presentation](http://senactal.wordpress.com/2016/03/27/arch-222-presentation), viewed 12 March 2019. Reyner Banham, *New Brutalism: Ethic or Aesthetic?* Architectural Press, London, 1966.
- 21 Vincent Scully, *Modern Architecture*, George Braziller, New York, 1960; Charles Jencks, *Modern Movements in Architecture*, Penguin, London, 1973.
- 22 See Robert Stern, *New Directions in American Architecture*, Braziller, New York, 1969, 1974.
- 23 Hugh O'Neill led the first student tour including Japanese Modernist architecture from the University of Melbourne in 1964; conversations with the author, May 1985, December 2018; Peter Corrigan had visited Japan in 1963 and was similarly influenced in his student designs: see Conrad Hamann and others, *Cities of Hope: Australian Architecture and design by Edmond and Corrigan, 1962-2012*, Thames and Hudson, Melbourne, London, 2012. Robin Boyd had published *Kenzo Tange*, Braziller, New York, 1961, and *New Directions in Japanese Architecture*, Braziller, New York, 1968.
- 24 Goad and Tibbits, *Architecture on Campus*, p.77 (McCaughy Court;) p.79 (Eastern Resources Centre).
- 25 Dating is in Peter Wood, confluence.phsc.vic.edu.au/PHP/Chapter+2+-+New+Beginnings, viewed 19 March 2019.
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- 27 Winsome Callister, 'Mockridge, Stahle & Mitchell', in Philip Goad and Julie Willis (eds., contrib.), *The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2011, pp. 461-462.
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SITE NAME	UNIVERSITY OF MELBOURNE EARTH SCIENCES BUILDING
STREET ADDRESS	253-283 ELGIN STREET (MCCOY BUILDING), CARLTON, VIC 3053
PROPERTY ID	511139



SURVEY DATE: SEPTEMBER 2018		SURVEY BY: LOVELL CHEN	
PREVIOUS GRADE	UNGRADED	HERITAGE OVERLAY	RECOMMENDED
PROPOSED CATEGORY	SIGNIFICANT	PLACE TYPE	EDUCATIONAL BUILDING
DESIGNER / ARCHITECT / ARTIST:	EGGLESTON, MACDONALD, SECOMB	BUILDER:	K G HOOKER
DESIGN PERIOD:	LATE TWENTIETH CENTURY (1965-2000)	DATE OF CREATION / MAJOR CONSTRUCTION:	1975-7

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
8.0 BUILDING COMMUNITY LIFE	8.2 EDUCATING PEOPLE
9.0 SHAPING CULTURAL AND CREATIVE LIFE	9.5 ADVANCING KNOWLEDGE

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay as indicated at Figure 1.

Extent of overlay:

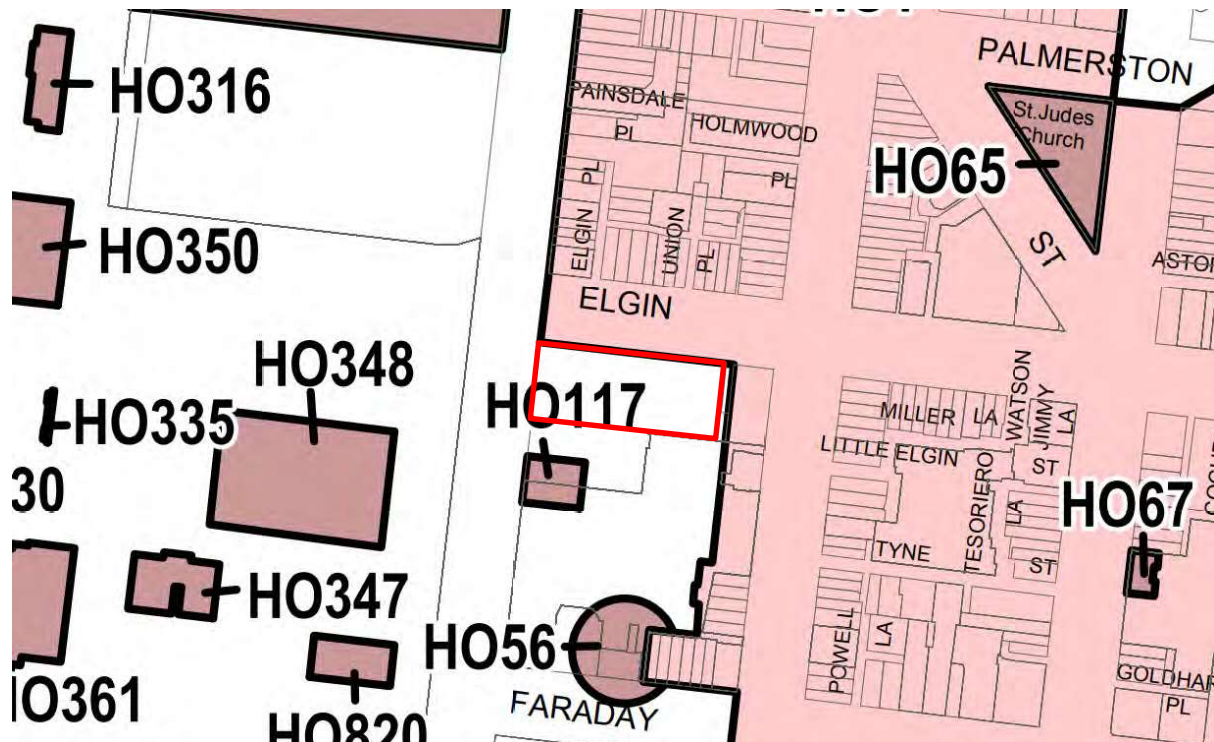


Figure 1 Proposed extent of overlay

SUMMARY

The University of Melbourne's Earth Sciences Building, constructed in 1975-7 and located at 253-283 Elgin Street (McCoy Building), Carlton, is of local aesthetic significance. The substantial building, of concrete, brick and glass, was designed by architects Eggleston, Macdonald and Secomb, at a time when their work was heavily influenced by Brutalism. The development also occurred in the period when the University was beginning to expand beyond the historic campus landholding. The footbridge across Swanston Street was part of the original concept, however it has been rebuilt and is not recommended to be included in the Heritage Overlay.

HISTORICAL CONTEXT

The University of Melbourne has been an important presence in Carlton from the 1850s, and an influencing factor in the demographics of the suburb, particularly from the post-war period.

Although the idea of a university had been raised through the early decades of Melbourne's history, it was not until after Victoria's separation from New South Wales that proposals gained traction. In September 1853, Justice Barry proposed a 100-acre site to the north of the recently surveyed allotments in Carlton. The government approved a reservation of 40 acres, with a generous allowance reserved for a future extension.¹ The scale of this reservation in comparison to the eventual size of the suburb of Carlton is of note, with the university taking up nearly one-fifth of the suburb.² The first buildings were constructed on the university site in 1854-1857, and included the (Old) Quadrangle and residential accommodation for four professors.³ Residential colleges were established along the university's curved northern perimeter after the proposed extension eventuated. The university campus developed through the twentieth century, with both educational facilities and residential colleges increasing. The post-war increase in access to education, following the Murray Committee report of 1957 to the Australian government, saw a resultant rise in the number of students and academics at the institution. As a result, from the 1960s, the university began expanding beyond its traditional site into the streets of Carlton and Parkville as increased enrolments and new courses called for new buildings. To control and mediate this process, a masterplan was produced in 1970 by Sydney architectural firm Ancher Mortlock Murray and Woolley.⁴

SITE HISTORY

The site of the subject University of Melbourne's Earth Sciences Building was originally sold in the c. 1850s as part of Crown allotments 9 and 10 of section 40 in the parish of Jika Jika, county of Bourke. Prior to the subject site's acquisition by the University in the 1970s, it was occupied by a small collection of houses and buildings (Figure 3).⁵ These nineteenth century buildings were both residential and commercial, including J Boluch's bootmakers premises and a shop to the south-east corner of Elgin and Swanston streets. The remaining Elgin Street frontage on that block included several brick terraces and the present Clyde Hotel at the Cardigan Street corner.⁶ It was initially proposed to demolish the hotel as part of the Earth Sciences Building development, but this never eventuated.⁷

From the 1960s, the University began expanding beyond its traditional site into the streets of Carlton and Parkville, as increased enrolments and new courses on offer called for new buildings. To control and mediate this process, a masterplan was produced in 1970 by Sydney architectural firm Ancher Mortlock Murray and Woolley (Figure 5). This plan was important in influencing the outcome for the subject site. It advocated for buildings of no more than three to five storeys and emphasised the spaces between and around buildings, as much as the buildings themselves. In the case of the subject site, this was reflected in the design of the four-storey building and the elevated footbridge that connected the development with the (then) relatively new David Caro Physics building across Swanston Street, located within the traditional University grounds.⁸ The footbridge, and a related and connected ramp located within the double-height colonnaded loggia on the north side of the building, was an integral component of the planning and programming of the new building, and was designed and built in tandem with it.

The building and footbridge (Figure 4) were designed by architects Eggleston, Macdonald and Secomb and constructed in 1975-7 by K G Hooker.⁹ The building comprised 'a reinforced concrete frame with 1500 mm wide precast concrete T-beam floor structure. The external walls are grey pressed bricks and timber-grained off form concrete with bronze anodised aluminium windows'.¹⁰ With the external materials of concrete, brick and glass, the building's design emphasised functionality. Windows on the western and eastern facades were kept to a minimum to reduce solar heat load and noise from busy Swanston and Elgin streets, while the north and south facades were 'a straightforward expression of the structure which projects beyond the external walls to provide sun-screening and window cleaning access'.¹¹ The main entrance to the building was on the north side on the second floor, and was accessed via the ramp, stairs at the west end from Elgin Street, or the footbridge across Swanston Street. A layout plan of the building's four floors is reproduced at Figure 6.

When the building was designed and constructed, it was envisaged to be the first stage of a plan to house a number of departments and buildings within the Earth Sciences faculty across a much larger block that fronted Elgin, Swanston and Faraday streets.¹² For this reason, a large foyer was introduced into the building, on the second floor, and intended to facilitate future accessibility and connectivity with the neighbouring buildings, such as the Thomas Cherry Building (number 201) to the south on Swanston Street.

The building was officially opened 23 May 1977 and was known as the School of Earth Sciences' McCoy Building. It was named in honour of the esteemed Sir Frederick McCoy, the university's first Professor of Geology in c. 1855.¹³ The building originally housed the Geology and Meteorology departments and contained laboratories, the Fritz Loewe Theatre (named after the founder of the Department of Meteorology in 1939), tutorial rooms, and conference and computer facilities. The plan at Figure 6 identifies the range of laboratories originally included in the building. While geology had been a staple of the Science faculty from the 1850s, meteorology was a newer discipline and was taught at the university from 1937. In 1990 the School of Earth Sciences was established when the departments of Geology and Meteorology merged.¹⁴

Today, the building's exterior remains largely unaltered. It continues to house the School of Earth Sciences and contains the Fritz Loewe Theatre, as well as teaching spaces, seminar rooms and computer laboratories.



Figure 2 The subject site c. 1956-68, before construction of the Earth Sciences Building
Source: State Library of Victoria



Figure 3 Aerial view of the subject site, 1969
Source: 1969, Land Victoria Aerial Photography Collection, Central Plan Office, Landata



Figure 4 Earth Sciences Building and elevated pedestrian bridge, c. 1985
Source: John Bechervaise, *The University of Melbourne*, 1985

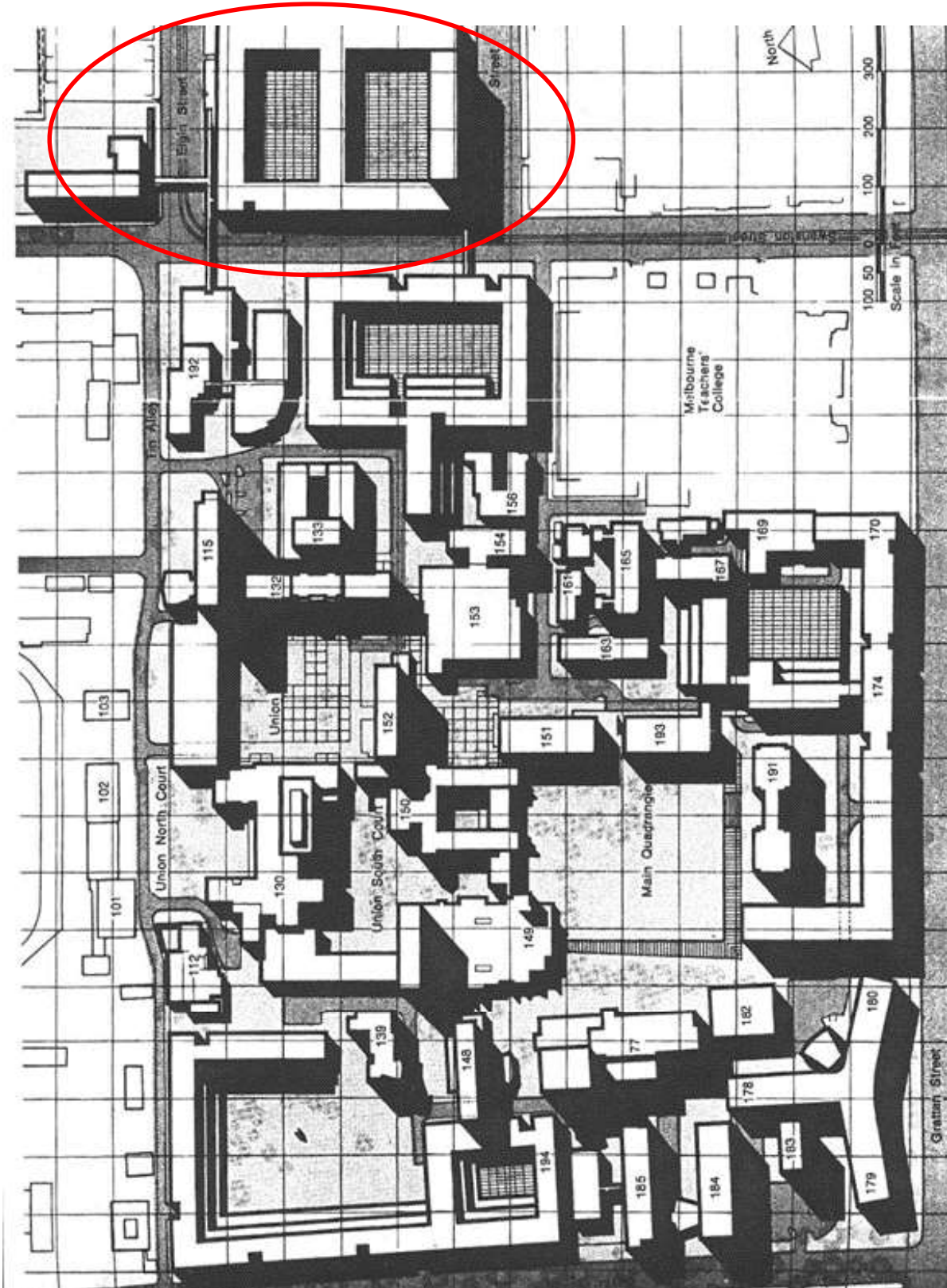


Figure 5 University of Melbourne's 1970 Master Plan showing the proposed form of new development on the subject site (indicated)

Source: University of Melbourne Master Plan Report 1970, p. 55

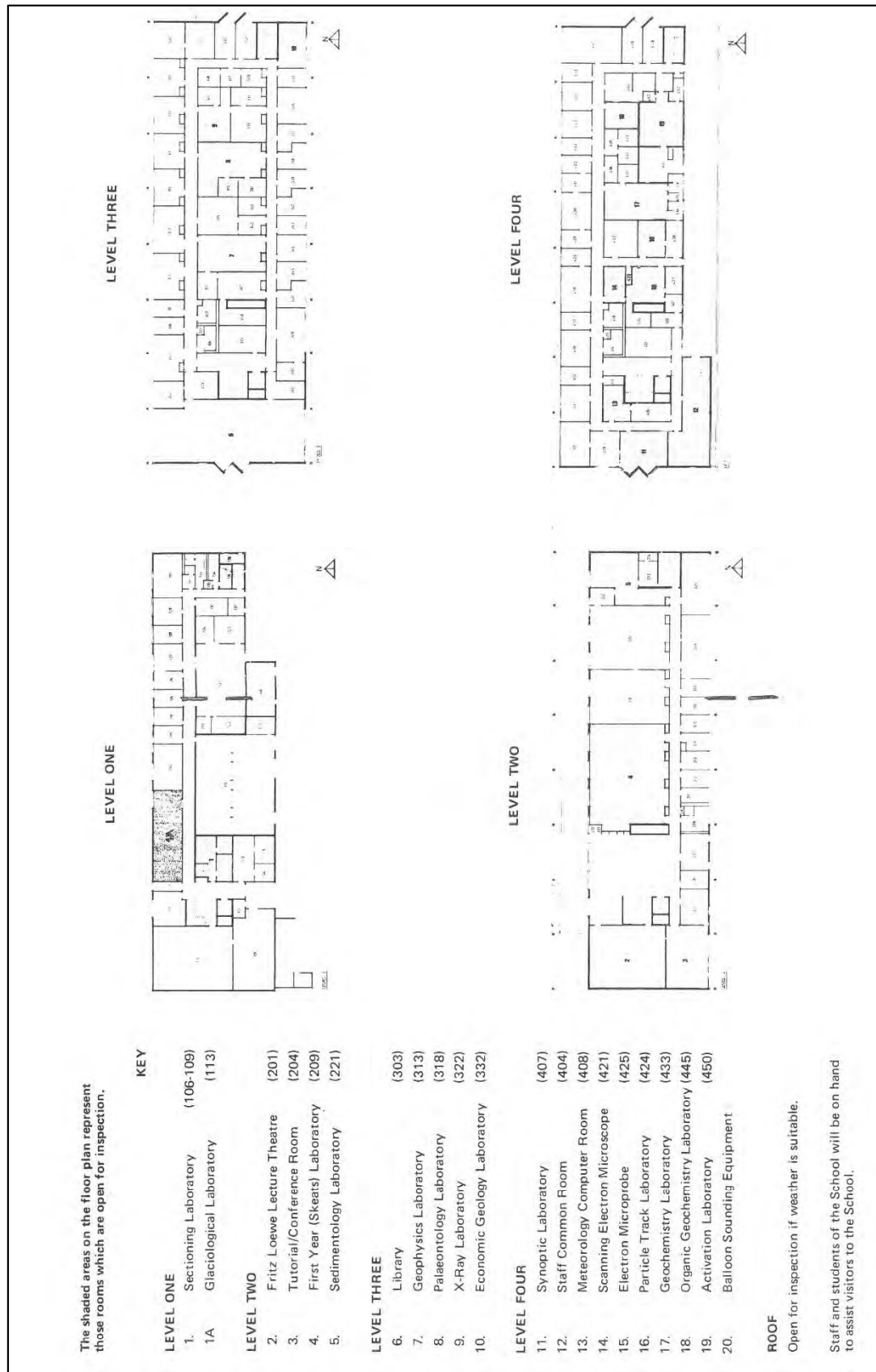


Figure 6 Floor plan of the subject building's interior plans and layout, 1977
Source: 'University of Melbourne School of Earth Sciences: Opening of the McCoy Building', 23 May 1977, State Library of Victoria

SITE DESCRIPTION

The University of Melbourne's Earth Sciences Building (Building 200), also known as the McCoy Building, was constructed in 1975-7 and is located at 253-283 Elgin Street, Carlton. The building is on the south side of Elgin Street, and occupies most of the block between Swanston and Cardigan streets, with the west elevation to Swanston Street.

It is a substantially externally intact large four storey building constructed of reinforced and off-form concrete, brick and glass, with a largely flat roof. It is on a straightforward rectilinear plan, with a horizontal massing given emphasis on the north side of the building by deep bands of off-form concrete sunscreens, and relieved by a highly regular arrangement of vertical bays to the long north and south elevations, with the bays defined by concrete columns. The off-corm concrete is accentuated by plank formwork. Brick infill panels are set between the concrete columns, to all elevations. Windows, with bronze anodised aluminium frames, are concentrated to the north and south elevations, where they are deeply recessed within the regular bays. The east and west elevations are largely window-less, save for two narrow angled bays which contain glazing.

The main entrance is at second floor level on the north side of the building. Access to the entrance is via three converging elements: an elevated concrete footbridge with steel balustrade which spans across Swanston Street, connecting with the David Caro Physics building in the University of Melbourne grounds; a wide concrete ramp, also with steel balustrade, which comes up from the east end of the building and is located within a double-height colonnaded loggia; and twisting concrete stairs at the west end of the Elgin Street frontage, with a concrete balustrade.

The footbridge across Swanston Street was part of the original concept and design, however it has subsequently been rebuilt.



Figure 7 Recent aerial photograph with the subject site indicated
Source: Nearmap, April 2019



Figure 8 The Earth Sciences Building, as seen from Elgin Street
Source: Lovell Chen



Figure 9 View from the intersection of Elgin and Swanston streets, with footbridge at right
Source: Lovell Chen



Figure 10 Detail of the concrete ramp, and its underside, which comes up from the east end of the building (in the distance) within the double-height colonnaded loggia
Source: Lovell Chen

INTEGRITY

The Earth Sciences Building is largely externally intact to its original state.

COMPARATIVE ANALYSIS

The Earth Sciences Building is a late twentieth century building which displays Brutalist influences.

The architects, Eggleston, Macdonald and Secomb (EMS)¹⁵ commenced their design work for the University of Melbourne with the much celebrated Beaurepaire Swimming Centre, of 1954-57 (on the Victorian Heritage Register, H1045, see Figure 11).¹⁶ The success of this building led, through to the mid-1980s, to numerous other works for the University – including the subject building - and to other tertiary-related buildings. What has been described as ‘the firm’s considerable reputation in educational building design’ gained it multiple commissions with other tertiary institutions. These included buildings for the campuses of Monash University, La Trobe University, Caulfield Institute of Technology, and the Australian National University.¹⁷ Noted EMS buildings in this context include the Redmond Barry Building, again at the University of Melbourne (1959-61, Figure 12) and in collaboration with the University’s architect Rae Featherstone;¹⁸ and the striking Menzies Building at Monash University, Clayton, of the early 1960s (Figure 13, City of Monash, HO84).

Concrete and a subdued use of colour was increasingly evident in the work of EMS as they moved through the 1960s. Their 1964 architectural office in Grattan Street, opposite the University of Melbourne campus (see

Figure 14, HO1) is indicative of this, with its raw, off-form concrete expression and a long signature window framed by a massive clear span girder. This form also related to contemporary Brutalism (or 'New Brutalism'), and marked another shift in EMS design. Brutalism was a form of prevailing 1960s and 1970s architecture that emphasised raw, often rough-surfaced, off the form concrete (*beton brut*); plain, unpainted and exposed materials, conduit and plumbing; and large-scaled, highly sculptural, 'anti graceful' forms, which were often jagged with chamfered corners and diagonal angling.¹⁹ Movement was expressed through the heaving of large masses, often hoisted up on narrow concrete blade columns; while building planning often incorporated freely-formed or asymmetrical external ramps and stairs.

Early local examples of Brutalism include Frederick Romberg's and Robin Boyd's McCaughey Court at Ormond College (1965-68, Figure 15, City of Melbourne HO323), and Daryl Jackson and Evan Walker's Princes Hill High School (1970-73, Figure 16, City of Yarra, Princes Hill Precinct HO329, graded individually significant).²⁰ Earlier international examples include the post-war architecture of Le Corbusier, especially his government buildings at Chandigarh in India, constructed in the early 1950s; Peter and Alison Smithson's Hunstanton School in Norwich (1949-54); and Robin Hood Gardens in London (1968-72). Other major influences on Australian buildings in this mode were off-form concrete buildings in Japan by Kenzo Tange (Kagawa Prefectural Hall, 1958) and Kunio Mayekawa (Tokyo Metropolitan Festival Hall, 1961), which used off-form concrete beams imaged as hugely scaled timber construction. These were well-known in Australia through Hugh O'Neill's student tours of Japan and Robin Boyd's coverage of modern Japanese architecture in 1961 and 1968;²¹ and influenced the design of the above mentioned McCaughey Court.

In the City of Melbourne, the Melbourne Teachers' College Library, now the University's Education Resources Centre (1968-71);²² and Civil and Civic's B and D blocks for the Engineering faculty at the University of Melbourne (1973-74, Figure 17) were similarly influenced. Stephenson and Turner's David Caro Physics Building (1970-73, Figure 18), on the University of Melbourne campus and with which the subject building was historically connected (via the footbridge across Swanston Street) is another related example, with masses of beige-brown brick and precast concrete sunshades.

EMS themselves designed two close predecessors for the Earth Sciences Building, which also leaned towards Brutalism, and were again for the University of Melbourne. These were the Electrical Engineering and Metallurgy Building, now the Electrical and Electronic Engineering Building (1971-73, Figure 19), a building of striking sculptural form; and the Teachers' College Arts Centre, now the School of Studies in Creative Arts, at the Swanston and Grattan Streets corner (Figure 20).²³ Both are in cream brick with exposed pebble aggregate concrete spandrels and columns.

Brutalist influences at work in the design of the Earth Sciences Building include the long pedestrian ramp set within the double-height colonnaded loggia, which ascends across the two recessed levels (ground and first floors) facing Elgin Street, before meeting with the top of the stairs at the west end of the building, and the east end of the pedestrian bridge, all of which then converge on the concrete landing. The concrete landing itself signifies the main entry, with the idea of a major entrance partway along a ramp being a Le Corbusier signature (as at his Carpenter Center for the Visual Arts at Harvard University, 1968-71). The sunscreens and main columns are in off-form concrete, accentuated by using timber plank formwork. As with Robin Boyd's nearby McCaughey Court, the planks may have been sandblasted to accentuate their grain, a common Brutalist device to heighten visual and textural effect. More generally, the large mass of the building visually rests, to Elgin Street, on narrow concrete columns, which is another Brutalist effect.

Examples referred to above, including comparative examples comprise the following places:

- Beaurepaire Swimming Centre, University of Melbourne (1954-57, VHR H1045, Figure 11)
- Redmond Barry Building, University of Melbourne (1959-61, Figure 12)
- Robert Menzies Building, Monash University, Clayton (early 1960s, Figure 13, City of Monash, HO84).
- 215 Grattan Street, Carlton (1968, Figure 14, HO1)



- McCaughey Court, Ormond College, University of Melbourne (1965-68, Figure 15, City of Melbourne HO323)
- Princes Hill High School, 47 Arnold Street, Princes Hill (1970-73, Figure 16, City of Yarra, Princes Hill Precinct HO329, graded individually significant)
- Government buildings at Chandigarh in India (early 1950s)
- Hunstanton School, Norwich, England (1949-54)
- Robin Hood Gardens, London, England (1968-72)
- Kagawa Prefectural Hall, Japan (1958)
- Tokyo Metropolitan Festival Hall, Japan (1961),
- Melbourne Teachers' College Library, now the University's Education Resources Centre, University of Melbourne (1968-71)
- Infrastructure Engineering Block B and Block D, University of Melbourne (1973-74, Figure 17)
- David Caro Physics Building, University of Melbourne (1970-73, Figure 18)
- Electrical Engineering and Metallurgy Building, now the Electrical and Electronic Engineering Building, University of Melbourne (1971-73, Figure 20)
- Teachers' College Arts Centre, now the School of Studies in Creative Arts, University of Melbourne (Figure 19)
- Carpenter Centre for the Visual Arts at Harvard University, United States of America (1968-71).



Figure 11 Beaurepaire Centre, University of Melbourne (1954-57, VHR H1045)
Source: Victorian Heritage Database



Figure 12 Redmond Barry Building, University of Melbourne (1959-61)
Source: University of Melbourne



Figure 13 Robert Menzies Building, Monash University (early 1960s, City of Monash, HO84)
Source: Wikipedia



Figure 14 EMS office, Grattan Street, Carlton (1964, HO1)
Source: State Library of Victoria



Figure 15 McCaughey Court, Ormond College, University of Melbourne, (1965-68, HO323)
Source: Pinterest



Figure 16 Princes Hill High School, 47 Arnold Street, Princes Hill (1970-73, City of Yarra, HO329)
Source: Docomomo



Figure 17 Engineering Building, University of Melbourne (1973-74)
Source: Google Streetview



Figure 18 David Caro Physics Building, University of Melbourne (1970-73)
Source: Film Victoria



Figure 19 School of Studies in Creative Arts, University of Melbourne
Source: Google Streetview



Figure 20 Electrical and Electronic Engineering Building, University of Melbourne (1971-73)
Source: Google Streetview

ASSESSMENT AGAINST CRITERIA

	CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).
	CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
	CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
Yes	CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
	CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The University of Melbourne's Earth Sciences Building at 253-283 Elgin Street (McCoy Building), Carlton, was constructed in 1975-77 and is significant.

HOW IT IS SIGNIFICANT

The University of Melbourne's Earth Sciences Building at 253-283 Elgin Street (McCoy Building), Carlton, is of local aesthetic significance.

WHY IT IS SIGNIFICANT

The University of Melbourne's Earth Sciences Building, also known as the McCoy Building after Sir Frederick McCoy the university's first Professor of Geology, is of aesthetic significance (Criterion E). It was constructed in 1975-77 to a design by architects Eggleston, Macdonald and Secomb (EMS), which was heavily influenced by Brutalism. EMS commenced their design work for the University of Melbourne with the much celebrated



Beaurepaire Swimming Centre, of 1954-57, and following its success went on to design numerous buildings for the University and for other tertiary institutions in Victoria and elsewhere, over a thirty year period. The commission for the subject building also occurred at a time when the University was expanding beyond its original campus landholding, and in the context of a 1970 campus masterplan by architects Ancher Mortlock Murray and Woolley. The subject building is highly externally intact to its 1970s design, with Brutalist influences evident in the extensive use of off-form concrete, in this instance accentuated by using sandblasted timber plank formwork to highlight the grain and heighten the textural effect; in the visually arresting arrangement on the north side of the building of long concrete pedestrian ramp set within the double-height colonnaded loggia, concrete stairs at the west end, and concrete pedestrian bridge over Swanston Street which all converge on the entrance landing at second floor level; and the large mass of the building which is seen to visually rest on narrow concrete columns to Elgin Street.

Aesthetically, the subject building is on a design trajectory which was followed by EMS in the 1960s through to the 1970s, whereby they increasingly used subdued colour and concrete in their work, including earlier work for the University of Melbourne. It also follows other slightly earlier Brutalist buildings for the University, by other architects. The subject building is additionally a robust building with a powerful presence to its Elgin and Swanston streets corner, and is particularly distinguished to Elgin Street through the extensive use of off-form concrete, and the double-height loggia which contains the interacting concrete 'entry' elements (ramp, stairs, east end of pedestrian bridge).

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, with the Schedule as follows:

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

**Not identified in any
previous studies.**

ENDNOTES

- 1 *The Argus*, 27 June 1853, p. 7; Richard Selleck, *The Shop: The University of Melbourne 1850-1939*, Melbourne University Press, Carlton, 2003, p. 4.
- 2 As can be seen on 'Melbourne and its suburbs' plan, compiled by James Kearney, 1855, held by State Library of Victoria.
- 3 'H0920 - Law School Building and Old Quadrangle', Heritage Victoria, accessed via <https://vhd.heritagecouncil.vic.gov.au/places/912>, 11 January 2019; Tom Hazell, in in Peter Yule (ed.), *Carlton: A History*, Melbourne University Publishing, Carlton, 2005, p. 346.
- 4 George Tibbits, *The Planning and Development of the University of Melbourne: An Historical Outline*, the History of the University Unit, 2000, p. 95.
- 5 Sands and McDougall's *Directory of Victoria*, 1875, p. 97; 1920, p. 206; 1960, p. 253.
- 6 See Sands and *McDougall's Directory of Victoria*, Sands and McDougall, Melbourne, 1968, pp. 272 (Elgin Street), 275 (Swanston Street).
- 7 Philip Goad and George Tibbits, *Architecture on Campus: A Guide to the University of Melbourne and Its Colleges*, University of Melbourne Press, Melbourne, 2003, p. 98.
- 8 George Tibbits, *The Planning and Development of the University of Melbourne: An Historical Outline*, the History of the University Unit, 2000, p. 95; 'University of Melbourne School of Earth Sciences: Opening of the McCoy Building', 23 May 1977, State Library of Victoria.
- 9 John Bechervaise, *The University of Melbourne: An Illustrated Perspective*, Melbourne University Press, 1985, p. 29.
- 10 'University of Melbourne School of Earth Sciences: Opening of the McCoy Building', 23 May 1977, State Library of Victoria.
- 11 'University of Melbourne School of Earth Sciences: Opening of the McCoy Building', 23 May 1977, State Library of Victoria.
- 12 'University of Melbourne School of Earth Sciences: Opening of the McCoy Building', 23 May 1977, State Library of Victoria.
- 13 'History', School of Earth Sciences, University of Melbourne, <https://earthsci.unimelb.edu.au/about/history>, accessed 6 May 2019.
- 14 'History', School of Earth Sciences, University of Melbourne, <https://earthsci.unimelb.edu.au/about/history>, accessed 6 May 2019.
- 15 See Philip Goad, 'Eggleston, McDonald and Seccomb.', in Philip Goad and Julie Willis, (eds., contrib.), *The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2012, pp. 227-28. EMS extended the earlier offices of AS Eggleston, 1906-12, Eggleston and Oakley, 1912-23, Eggleston and Overend, 1923-36, and AS and RA Eggleston 1936- 54, outlined by Guy Murphy and Bryce Raworth in Goad and Willis, *The Encyclopedia of Australian Architecture*, p. 227.
- 16 Philip Goad and George Tibbits, *Architecture on Campus: A Guide to the University of Melbourne and Its Colleges*, University of Melbourne Press, Melbourne, 2003, pp. 60-61.
- 17 Philip Goad, 'Eggleston, McDonald and Seccomb.', in Philip Goad and Julie Willis, (eds., contrib.), *The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2012, pp. 227-28.



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- 18 Goad and Tibbits, p. 71. For Rae Featherstone, see Philip Goad, 'Rae Featherstone', in *The Encyclopedia of Australian Architecture*, pp. 244-45.
- 19 See Reyner Banham, 'The New Brutalism', *The Architectural Review*, 1955, pp. 355-361, cited in *The Architects' Journal*, 27 March 2016, viewed via <https://senactal.wordpress.com/2016/03/27/arch-222-presentation>, viewed 12 March 2019. Reyner Banham, *New Brutalism: Ethic or Aesthetic?* Architectural Press, London, 1966.
- 20 Dating is in Peter Wood, confluence.phsc.vic.edu.au/PHP/Chapter+2+-+New+Beginnings, viewed 19 March 2019.
- 21 Hugh O'Neill led the first student tour including Japanese Modernist architecture from the University of Melbourne in 1964; conversations with the author, May 1985, December 2018; Peter Corrigan had visited Japan in 1963 and was similarly influenced in his student designs: see Conrad Hamann and others, *Cities of Hope: Australian Architecture and design by Edmond and Corrigan, 1962-2012*, Thames and Hudson, Melbourne, London, 2012. Robin Boyd had published *Kenzo Tange*, Braziller, New York, 1961, and *New Directions in Japanese Architecture*, Braziller, New York, 1968.
- 22 Goad and Tibbits, *Architecture on Campus*, pp. 77 (McCaughy Court); 79 (Education Resources Centre).
- 23 Goad and Tibbits, *Architecture on Campus*, pp. 89 (School of Creative Arts); 90 (Electrical and Electronic Engineering); the catalogue numbers appear to be in error, see p. 125.

SITE NAME RMIT BUILDING 71

STREET ADDRESS 33-89 LYGON STREET (BUILDING 71), CARLTON, VIC 3053

PROPERTY ID 106082



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE UNGRADED

HERITAGE OVERLAY

RECOMMENDED

PROPOSED CATEGORY SIGNIFICANT

PLACE TYPE

MANUFACTURING
BUILDING

**DESIGNER / ARCHITECT
/ ARTIST:** ALDER & LACEY

BUILDER:

N/A

DESIGN PERIOD: INTERWAR PERIOD
(C.1919-C.1940)

**DATE OF CREATION /
MAJOR CONSTRUCTION:**

C. 1938

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
5.0 BUILDING VICTORIA'S INDUSTRIES AND WORKFORCE	5.2 DEVELOPING A MANUFACTURING CAPACITY
6. BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS

RECOMMENDATIONS

Recommend for individual inclusion in the Heritage Overlay as indicated at Figure 1.

Extent of overlay:

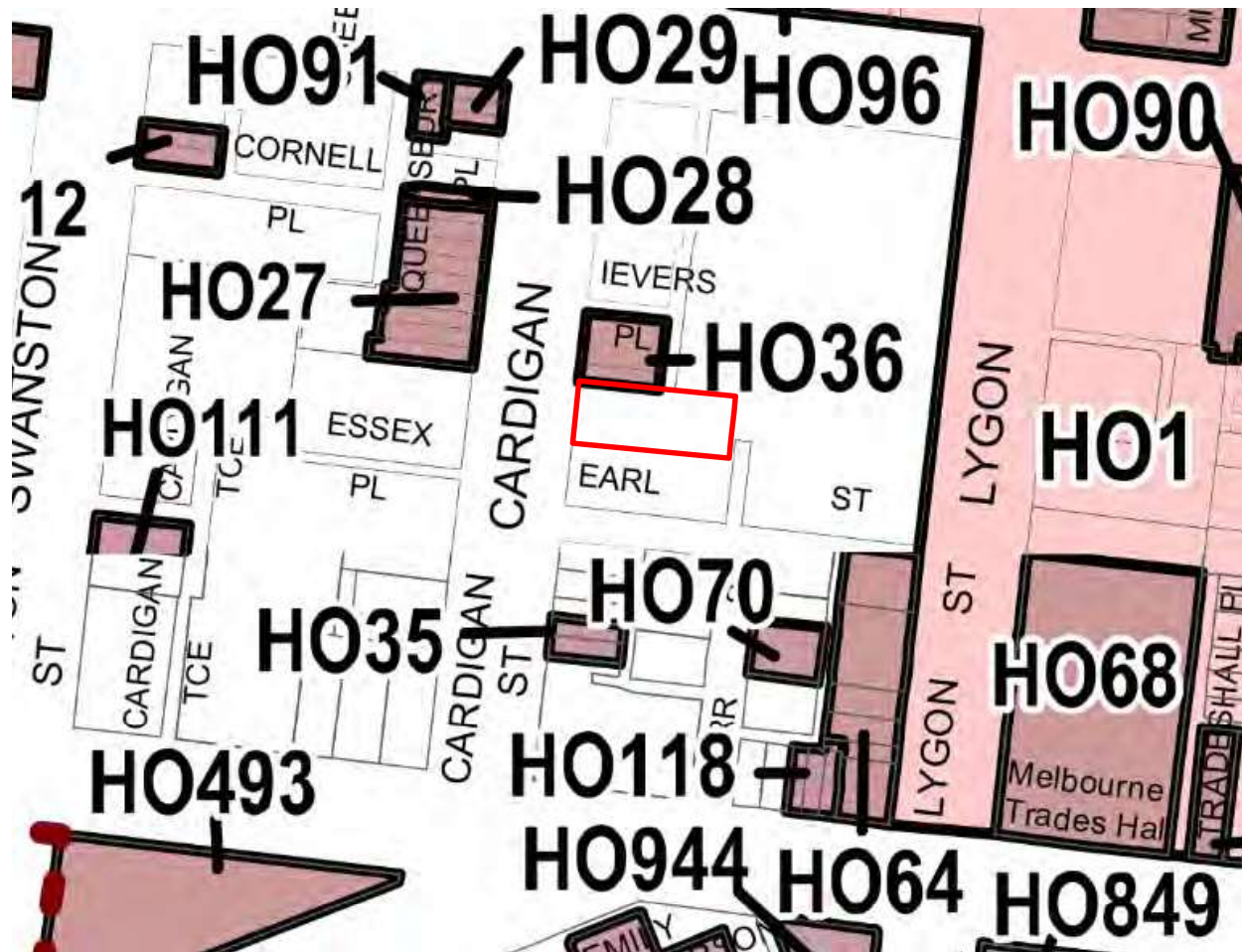


Figure 1 The proposed extent of overlay is indicated by the red line
Source: Melbourne Planning Scheme

SUMMARY

The property at 33-89 Lygon Street (Building 71), Carlton, incorporates a three-storey former commercial/manufacturing face brick building constructed in c. 1938, which has been converted to RMIT use. It retains its Moderne styling and detailing to Cardigan Street, saw-tooth roof, and is of local historical and aesthetic significance.

HISTORICAL CONTEXT

Industry and manufacturing in Carlton was, historically, mainly located in the far west of the suburb. This included, in the nineteenth century, the Carlton Brewery complex, in the block bound by Swanston, Victoria, Bouverie and Queensberry streets. Within the remainder of the suburb, however, large-scale industrial development in the nineteenth century was relatively rare. Carlton's rapid expansion as dormitory suburb in the 1860s and 1870s, the reserves set aside for public institutions and gardens, the suburb's early fine grain development and adherence to the *Melbourne Building Act* from the early 1870s appear to have discouraged the development of such complexes to the east of Swanston Street. There was also generally insufficient vacant land or available properties on which to establish or develop substantial industrial or manufacturing operations. There was however, small-scale industry in the suburb, and this included small workshops, bakeries and cordial factories, generally located to the rear of residential terrace rows, and accessed from the rights of way.

In the interwar period, this situation began to change, with nineteenth century residential and commercial areas to the west of Barry and Berkeley streets, and in the southern part of the suburb, redeveloped with larger commercial, manufacturing and warehouse buildings.¹ These areas historically accommodated modest residences and buildings, some of which fronted rear laneways, and included buildings identified for removal by the Slum Abolition Board. Davies Coop's textile manufacturing development, between Cardigan and Lygon streets at the southern end of Carlton, is an example of this twentieth century change.

SITE HISTORY

The site at 33-89 Lygon Street (Building 71), Carlton was part of Crown portion 16 in the parish of Jika Jika, first purchased by R Hepburn in the early 1850s. By 1854, the southern portion of the site was occupied by the Builders Arms Hotel (Figure 2). A photograph of c. 1870 (Figure 3) shows the three-storey hotel building, with a two-storey building with ground floor shop and single-storey structure immediately to its north.

By the end of the nineteenth century, the subject site comprised the Builders Arms hotel at 42-44 Cardigan Street with what appear to be two brick residences at nos 46 and 48 to the north of the hotel. These buildings can be seen in the Melbourne and Metropolitan Board of Works (MMBW) of 1896 (Figure 4 and Figure 5). The plans also show the bakery at the rear of the hotel.² To the rear (east) of the hotel a collection of small timber cottages can be seen, accessed from O'Grady's Place. From at least 1895 to 1905, Patrick Egan was the proprietor of the Builders Arms, with Frank Williams operating the hotel in 1915.³ After Williams relinquished ownership of the hotel, it was delicensed. The former hotel then became Robert Napier's lodging house in 1920, while in 1935, it was simply referred to by its proprietor, W V Green.⁴

The site underwent significant change from the 1930s, following its purchase by textile manufacturers Davies Coop, doubling the capacity of its adjoining spinning and weaving mills in Lygon Street. The consolidation of the new development with Davies' existing factory resulted in the business spanning half of the block, from Queensberry and Earl streets to Lygon and Cardigan streets.

An application was made to the City of Melbourne in May 1937 for 'additions to building' valued at £8697.⁵ That same month, architects called for tenders for the 'purchase and removal of buildings' at the site, so it appears the building application description of works was somewhat misleading.⁶ An article in the *Herald* described the new development:

On the land at present is an old three-storey building, formerly the Builders' Arms Hotel, one of Melbourne's earliest licensed houses, together with eight old dwellings. These will be demolished immediately ... Plans have been prepared by the company's architects, Messrs Alder and Lacey, of Collins Street, for a new building of three storeys fronting Cardigan Street, with two storeys at the rear.⁷

The subject building is the three storey component referred to above.

The new development was estimated to cost £35,000 and was projected to enable the employment of an additional 200 people.⁸ The 1940 directory describes the site as the Davies Coop storage facility.⁹

The redeveloped site, which incorporated several building components including the subject building on the west side, with an address to Cardigan Street, can be seen in an aerial photograph of 1945 (Figure 6). This image shows the saw-tooth roof forms of the new buildings (including the subject building), largely spanning the width and length of the site. When comparing the 1945 image with a current aerial photograph, it is apparent that the subject building's footprint and roof form (other than for the introduction of solar panels) has little changed since the 1940s. This may be a result of the stability of tenancy as Davies Coop and Co. retained occupancy until at least 1974.¹⁰ In 1969, Bradmills took over ownership of Davies Coop.

From the 1960s, Royal Melbourne Institute of Technology (RMIT) began to expand beyond its city campus and commenced acquiring buildings in Carlton, including the block in which the subject building is situated and which had been developed by Davies Coop and Co. from the late interwar period. The site was acquired by the Minister of Education in 1980.¹¹ The subject building is currently occupied by RMIT's School of Design, and is known as Building 71.

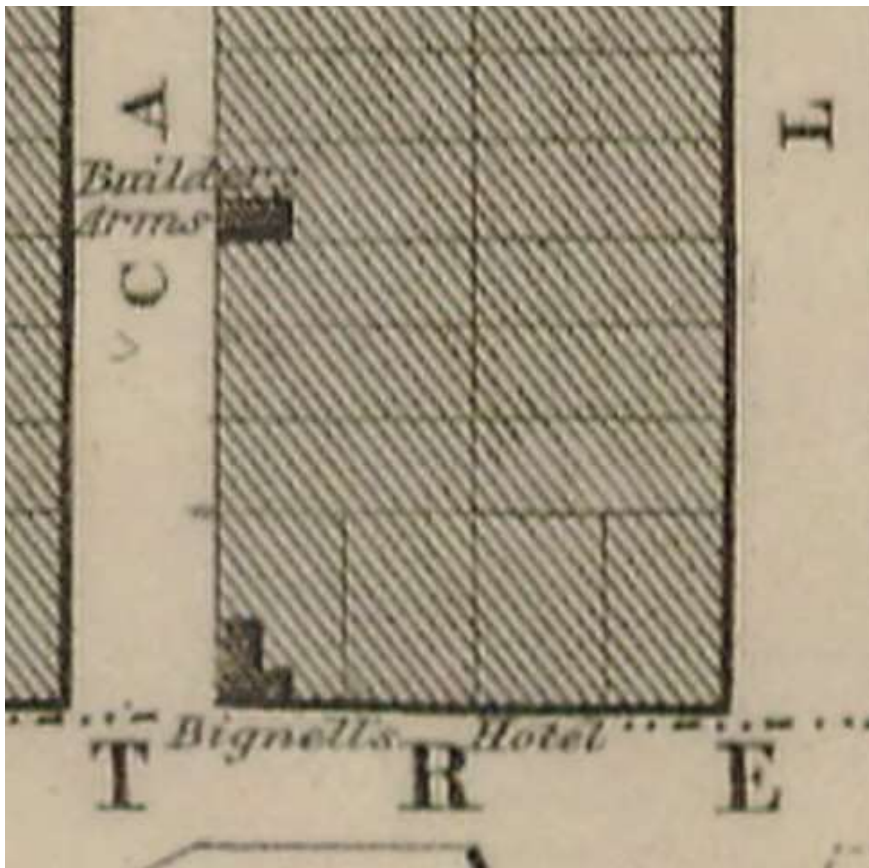


Figure 2 Kearney's 1855 plan, indicating the Builders Arms hotel
Source: 1855, Kearney

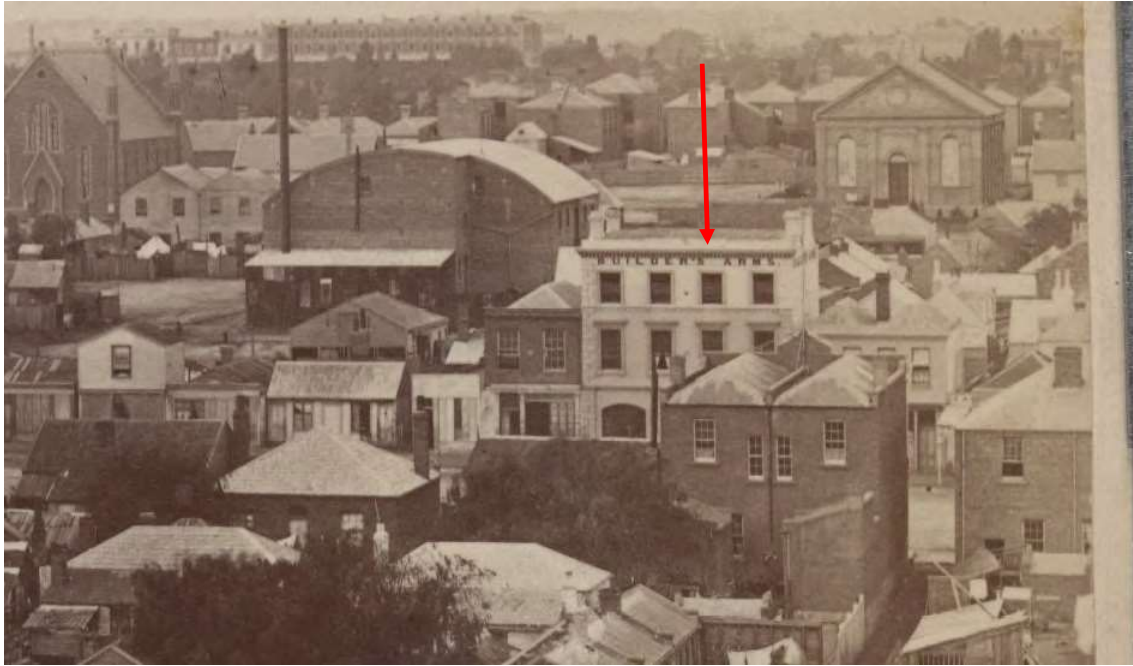


Figure 3 View of Carlton between Queensberry and Victoria streets in 1870, looking east past Cardigan Street towards Carlton Gardens in the distance, 1870. Subject site indicated
Source: Charles Nettleton, photographer, H96.160/1433, State Library of Victoria

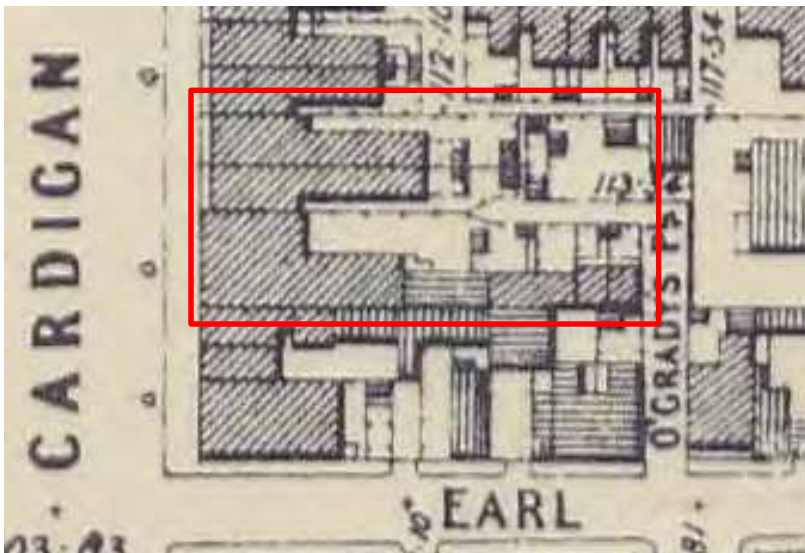


Figure 4 1896 plan of the subject site
Source: Melbourne and Metropolitan Board of Works, 'City of Melbourne', 30, 160:1, 1896, State Library of Victoria

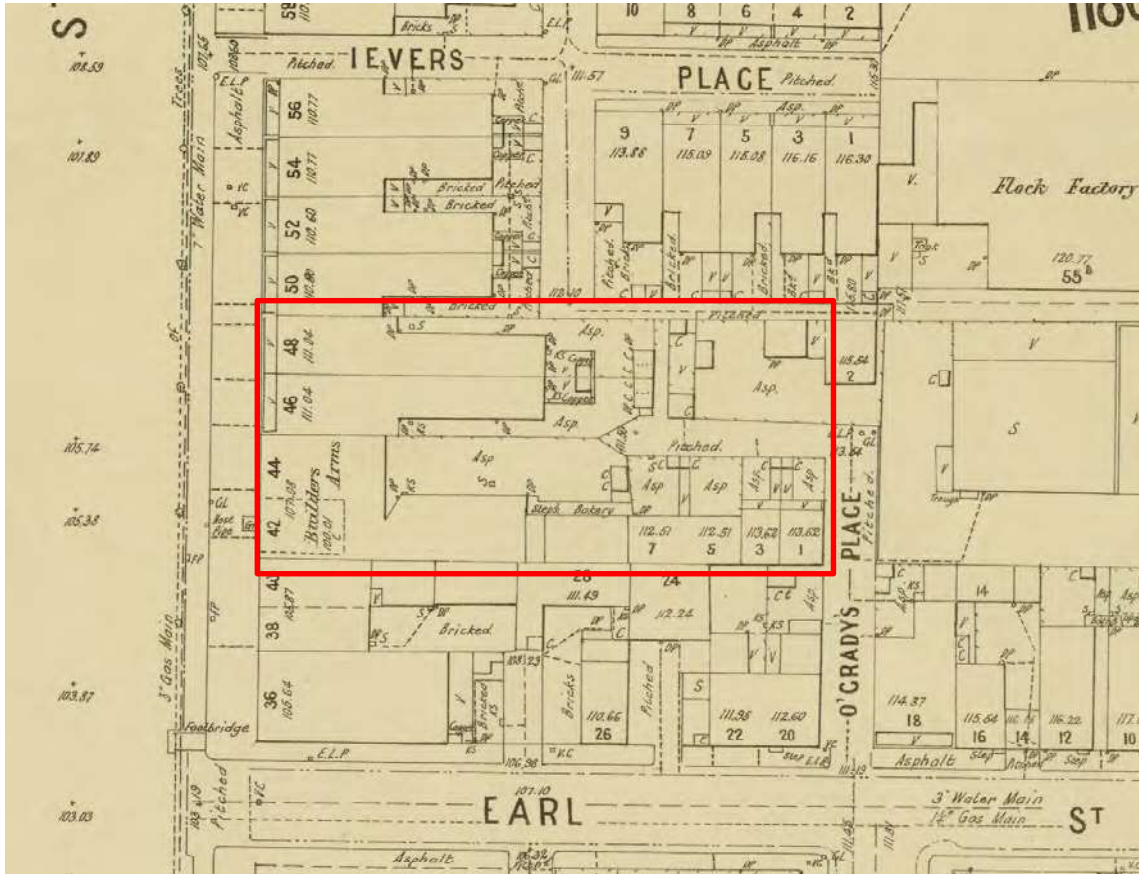


Figure 5 1896 plan of the subject site
Source: Melbourne and Metropolitan Board of Works, 'City of Melbourne', 1180, 40:1, 1896, State Library of Victoria

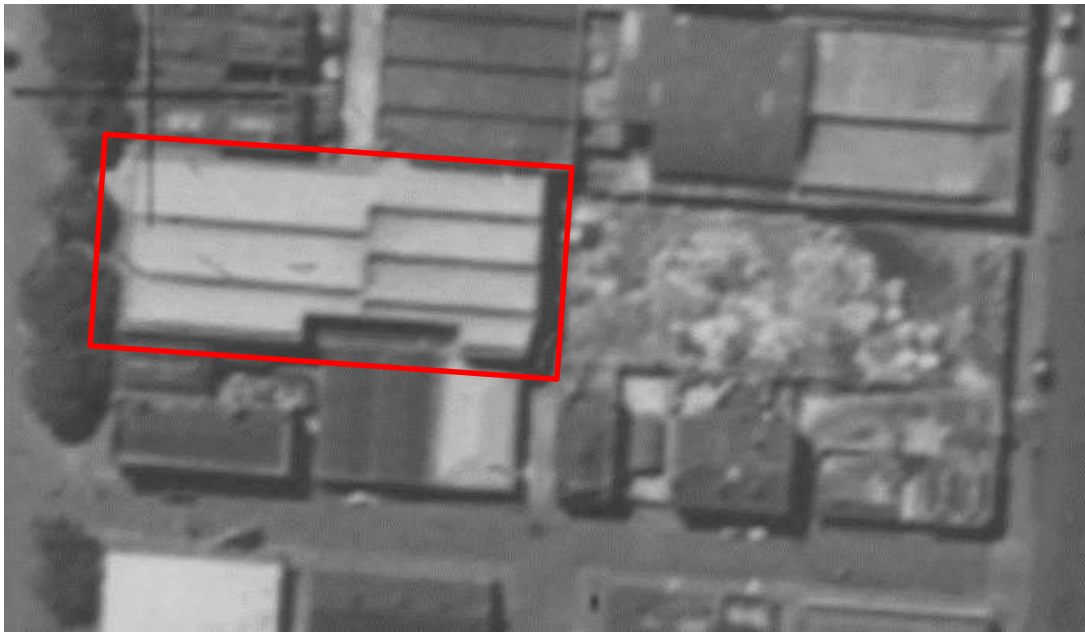


Figure 6 The subject building indicated, in 1945
Source: 1945, Land Victoria Aerial Photography Collection, Central Plan Office, Landata

SITE DESCRIPTION

The property at 33-89 Lygon Street (Building 71), Carlton (Figure 7), incorporates a three-storey commercial/manufacturing face brick building constructed in c.1938. The building has a wide frontage to Cardigan Street, with no setback, and a three-bayed sawtooth roof form, which has little or no visibility from Cardigan Street. Aerial photographs indicate that solar panels have been attached to the roof planes. The north elevation of the building also has restricted visibility from Cardigan Street, being adjoined by a row of two-storey Victorian terraces. The south elevation, which is mainly unrelieved face brick, currently has greater exposure due to removal of a building from the adjoining site; the latter is currently undeveloped and used for car parking.

The façade to Cardigan Street is largely original (modifications are described below) and presents as a building in the Moderne style. It is of face brick, with some render detailing, a high and simply detailed parapet which is over-painted, and horizontal bands of large regular steel-framed windows, the latter retaining their original steel glazing bars. The south end of the façade is distinguished by a formal office entrance, from which the original double doors have been removed; and a stair bay, the latter given strong vertical emphasis by a tower element with fluting or 'ribbons' in sharp relief which extends up the façade, and through the parapet. It contrasts with the horizontal emphasis of the window bands, and introduces asymmetry into the façade as is typical of Moderne compositions. Other Moderne elements include fluted panels to the façade at first floor level, and fluted detailing to two of the rainheads on the facade.

In contrast to the more formal office entry at the south end, a double-height vehicle entrance bay with steel roller door is located at the north end of the facade. The vehicle entrance may have originally been wider, as later brick infill is evident to this bay. This nevertheless demonstrates other aspects of the original use of the building, which was part of the warehouse and manufacturing operations of textile manufacturers Davies Coop.

The two-storey rear section presents to O'Grady Place and forms part of the RMIT campus. It is constructed in face brick; unpainted at the upper levels. Brickwork to its principal (eastern) façade rises to form the gable ends of its sawtooth roof. Windows are steel-framed and set in large openings with concrete lintels. This elevation has been overpainted at ground floor level with windows infilled. The roof comprises inclined pitches in corrugated steel, each incorporating north-facing highlight windows. The northern sections of the building were altered in the mid- to late-twentieth century when the building footprint was reduced, the northern wall rebuilt a little to the south of its original location, and an external staircase constructed. A small rooftop addition appears to date from these works.



Figure 7 Recent aerial photograph with the subject site indicated
Source: Nearmap, January 2019

INTEGRITY

The late interwar building at 33-89 Lygon Street (Building 71), Carlton has a high degree of external integrity as it presents to Cardigan Street.

COMPARATIVE ANALYSIS

The former manufacturing and commercial building at 33-89 Lygon Street (Building 71), Carlton was constructed in c.1938. This occurred at a time, in the interwar period, when in some areas of the suburb (mainly in the west and south-west of Carlton) nineteenth century development was being demolished and replaced with larger commercial, manufacturing and warehouse buildings.¹²

Interwar buildings of this type which retain their overall original principal presentation and have some architectural distinction, in this case Moderne styling, are relatively uncommon in the suburb. There are other interwar buildings, including former manufacturing buildings and warehouses, in this area of Carlton (including the southern part of Cardigan Street and in adjoining streets) but they are either of utilitarian warehouse character with no architectural distinction, or have been substantially modified.

Elsewhere in Carlton, a broadly comparable example includes 47-49 Elgin Street (Figure 8). This building is located in the Carlton Precinct (HO1) and has been identified as contributory to the precinct. While it has some details of interest, including contrasting bands of face brick and tapestry brickwork, it is less architecturally distinguished than the subject building, as befits its contributory grading.

No 393-399 Macaulay Road, Kensington, is an interwar commercial building which has been identified as significant (Figure 9). This building also has an entrance bay given emphasis by a tower element, regular bands

of windows in a horizontal arrangement, a high and simply detailed parapet, and an asymmetrical Moderne façade composition.

There are more examples outside the municipality. These include the former Relova Redressing Laundry at 129 Hoddle Street, Richmond (Figure 10) of 1937, which is individually included in the City of Yarra's Heritage Overlay (HO391), and was designed by architect Walter Mason in a more overt streamlined Moderne style. The asymmetry of this design is given considerable weight by the large rooftop tank, expressed as a drum, and a prominent element of the Punt Road streetscape; while the rest of the façade stresses its horizontality with long cemented spandrels and strips or bands of windows.¹³

In Brunswick, the 1935 building at 9-27 Michael Street (Figure 11) is individually included in the City of Moreland's Heritage Overlay (HO386). It was built for Chas Steele & Company, a printing firm that occupied the premises for the next 45 years; and was designed by the architects of the subject building (Alder & Lacey) who are described as 'industrial specialists'. It is a Moderne office building with a façade articulated by alternating bands of graduated brown brickwork and strip windows with rendered spandrels, punctuated by a projecting and off-centre rendered entrance bay with entry porch.¹⁴

Examples referred to above, including comparative examples comprise the following places:

- 47-49 Elgin Street, Carlton (Figure 8, HO1)
- 393-399 Macaulay Road, Kensington (Figure 9, HO251)
- Relova Redressing Laundry, 129 Hoddle Street, Richmond (Figure 10, HO391 – City of Yarra)
- 9-27 Michael Street, Brunswick (HO386 - City of Moreland)



Figure 8 47-49 Elgin Street (in HO1 precinct)
Source: Google Streetview



Figure 9 393-399 Macaulay Road, Kensington (HO251)
Source: Google Streetview



Figure 10 129 Hoddle Street, Richmond (HO391)
Source: Victorian Heritage Database



Figure 11 9-27 Michael Street, Brunswick (HO386)
Source: Victorian Heritage Database

ASSESSMENT AGAINST CRITERIA

Yes	CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).
	CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
	CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
Yes	CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
	CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The property at 33-89 Lygon Street (Building 71), Carlton, constructed in c. 1938, is significant.

HOW IT IS SIGNIFICANT

The property at 33-89 Lygon Street (Building 71), Carlton, constructed in c. 1938, is of local historical and aesthetic significance.

WHY IT IS SIGNIFICANT

The property at 33-89 Lygon Street (Building 71), Carlton, a c. 1938 three-storey former commercial/manufacturing building, is of historical significance (Criterion A). The building was designed by architects, Alder & Lacey, for textile manufacturers Davies Coop. It is associated with the historical interwar period, and pattern of development in Carlton whereby, particularly in the west and south-west of the suburb, nineteenth century buildings were being demolished and replaced with larger commercial and warehouse

buildings. Davies Coop, in doubling the capacity of their spinning and weaving mills operation in Lygon Street, consolidated their landholdings to the west in the large block between Queensberry, Earl, Lygon and Cardigan streets; they also undertook an extensive building programme, which included the subject building. Of note, from the 1960s, the Royal Melbourne Institute of Technology (RMIT) began expanding north from its city campus and acquiring buildings in Carlton. RMIT eventually moved into the block developed by Davies Coop, and into some of the same buildings including the subject building, which was acquired by the Minister of Education in 1980.

The late interwar building at 33-89 Lygon Street (Building 71), Carlton is also of aesthetic significance (Criterion E). While other substantial interwar commercial/manufacturing buildings were built in Carlton, in comparative terms few share the same architectural distinction, in this case Moderne styling, and retain their overall original principal presentation. The other buildings are generally of utilitarian warehouse character, and/or have been substantially modified. The Moderne design of the subject building is reflected in the high and simply detailed parapet, horizontal bands of large regular steel-framed windows, and the formal entrance and stair bay to the south end of the façade with its strong vertical tower emphasis and fluting or ribbon detailing in sharp relief. The south bay also reinforces the asymmetrical façade composition, another Moderne approach. In contrast to the formality of the south end, the north end of the façade retains a double-height vehicle entrance bay with steel roller door, demonstrative of the other aspect of the original use of the building, which was part of Davies Coop's warehouse and manufacturing operations.

RECOMMENDATIONS

Recommend for inclusion in the Heritage Overlay, with the Schedule as follows.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	Yes
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes

PREVIOUS STUDIES

**Not identified in any
previous studies**

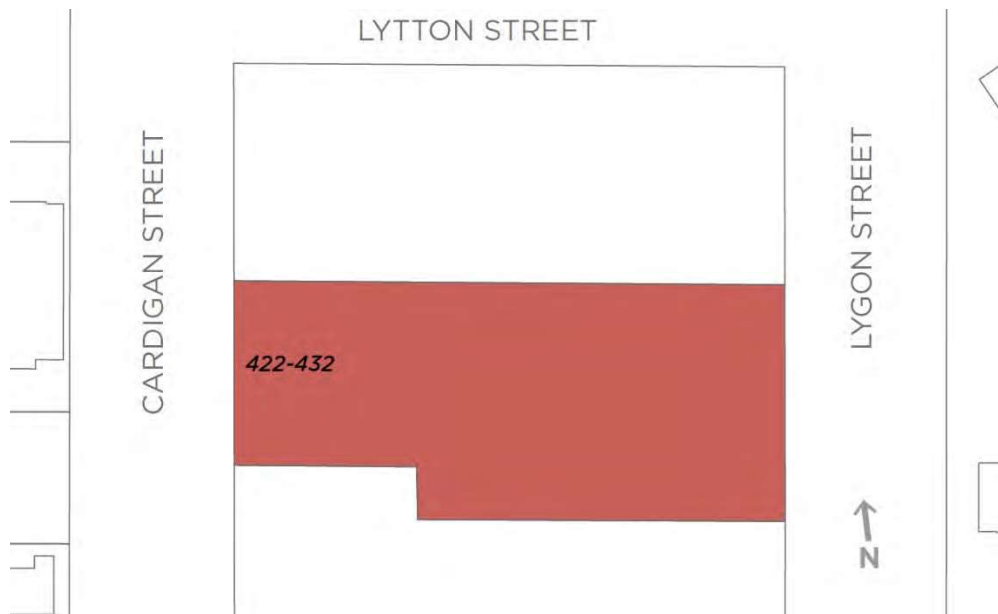
ENDNOTES

- ¹ 'Carlton', in RBA Architects + Conservation Consultants, *City North Heritage Review: Overview and Recommendations (volume 1)*, January 2014, p.8.
- ² 1896, MMBW 1180 and 1181, State Library of Victoria; 1896 MMBW City of Melbourne, 30, 160:1, State Library of Victoria.
- ³ *Sands & McDougall's Melbourne and suburban directory*, 1895, p. 141; *Sands & McDougall's Melbourne, suburban and country directory*, 1905, p. 181; *Sands & McDougall's directory of Victoria*, 1915, p. 191.
- ⁴ *Sands & McDougall's directory of Victoria*, 1925, p. 232; *Sands & McDougall's directory of Victoria*, 1935, p. 193.
- ⁵ City of Melbourne, Building Application Index, 42-48 Cardigan Street, Carlton, BA 18443, 28 May 1937, Public Record Office Victoria, accessed via www.ancestry.com.au, 17 January 2019.
- ⁶ *The Argus*, 15 May 1937, p. 9.
- ⁷ *The Herald*, 29 April 1937, p. 14.
- ⁸ *The Herald*, 29 April 1937, p. 14; *The Argus*, 30 April 1937, p. 13.
- ⁹ *Sands & McDougall's directory of Victoria and Canberra, ACT*, 1940, p. 215.
- ¹⁰ *Sands & McDougalls directory of Victoria*, 1974, p. 212.
- ¹¹ Proprietor listed as Minister of the Crown Administering the Education Acts, Certificate of Title, Volume 4422 Folio 202, Landata, Department of Environment, Land, Water & Planning.
- ¹² 'Carlton', in RBA Architects + Conservation Consultants, *City North Heritage Review: Overview and Recommendations (volume 1)*, January 2014, p.8.
- ¹³ See Victorian Heritage Database, <https://vhd.heritagecouncil.vic.gov.au/places/167678>; accessed 24 February 2019.
- ¹⁴ See Victorian Heritage Database, <https://vhd.heritagecouncil.vic.gov.au/places/104669>; accessed 24 February 2019.

SITE NAME CROSS STREET CO-OPERATIVE HOUSING

STREET ADDRESS 422-432 CARDIGAN STREET, CARLTON, VIC 3053

PROPERTY ID 101633



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE UNGRADED **HERITAGE OVERLAY** RECOMMENDED

PROPOSED CATEGORY SIGNIFICANT **PLACE TYPE** RESIDENTIAL APARTMENTS

DESIGNER / ARCHITECT / ARTIST: EARLE, SHAW AND PARTNERS **BUILDER:** N/A

DESIGN PERIOD: LATE TWENTIETH CENTURY (1965-2000) **DATE OF CREATION / MAJOR CONSTRUCTION:** 1969-1970

THEMES

HISTORIC THEMES	DOMINANT SUB-THEMES
6. BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS
	6.7 MAKING HOMES FOR VICTORIANS

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, as indicated at Figure 1.

Extent of overlay:

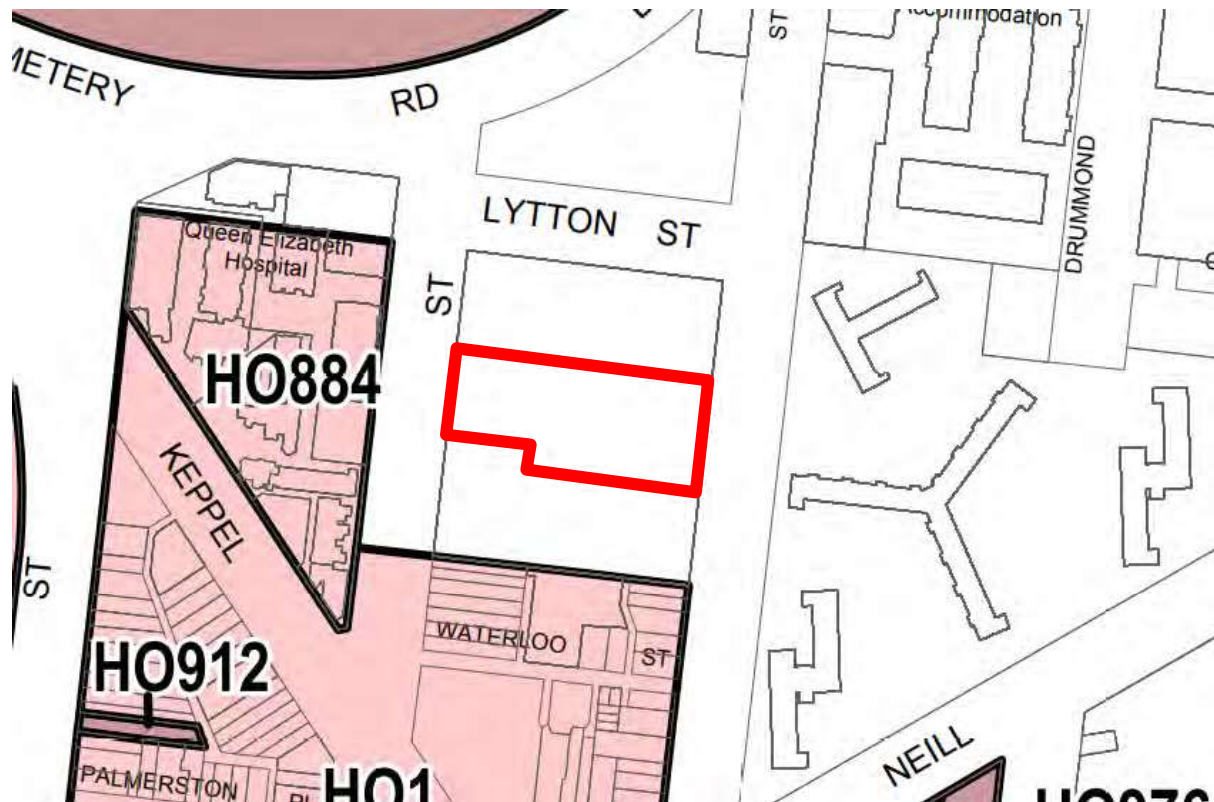


Figure 1 Extent of overlay recommended for individual controls indicated by the red line
Source: Melbourne Planning Scheme

SUMMARY

The complex of residential buildings originally known as Cross Street co-operative housing, constructed in 1969-70, and located at 422-432 Cardigan Street, Carlton, is of local historical and aesthetic significance. The complex is one of Melbourne's largest co-operative housing developments, in this case constructed on a site identified for University of Melbourne staff and student housing. It remains substantially externally intact to its original design and concept, was designed by architects Earle, Shaw and Partners, and was recognised upon completion as an innovative form of higher density housing which responded to and reflected the character of its historic environment (i.e. Carlton).

HISTORICAL CONTEXT

From the turn of the twentieth century, little in the way of land was available in Carlton. However from the 1930s, concern for the welfare of many of Carlton's residents living in nineteenth century dwellings evolved into the slum clearance movement. The Slum Abolition Board, later the Housing Commission of Victoria (HCV) set out on a programme of urban renewal, which began to impact on the urban fabric of Carlton.¹ In 1961, the HCV identified 74.2 acres of 'decadent areas' in Carlton, as requiring 'immediate attention', that is, almost the whole area bound by Nicholson, Princes, Elgin and Lygon streets. This large area already comprised four smaller areas previously identified for slum reclamation.² From the 1960s, following the clearances, low-rise walk up blocks and then multi-storey residential towers began to replace the historically fine-grained small scale nineteenth development, and to change the character of the streetscapes. However, community concern and protest, and changes in the demographics of Carlton, saw the HCV shift its focus away from the construction of large towers and widescale redevelopment of the suburb, instead opting for smaller infill programmes. Concurrently, the post-war increase in access to tertiary education, following the Murray Committee report of 1957 to the Australian government, saw a resultant rise in the number of students and academics living in Carlton. It was in this context that the large subject site between Lygon and Cardigan streets was acquired by the University of Melbourne, and subsequently developed.

SITE HISTORY

The Cross Street co-operative housing complex was constructed in 1970 to a design by architects Earle, Shaw and Partners, after they were commissioned by a housing co-operative society associated with the University of Melbourne, which aimed to provide accommodation for staff and students. The development was the last in a series of hospitals, schools and flats designed by James Earle, Grahame Shaw and partners during the 1960s.³ In 1971 the design received a Special Commendation from the Victorian Architecture Awards, where it was described as 'innovative'.⁴ It is one of the city's largest co-operative housing developments.⁵ 'Co-operative' housing refers to a development built as a non-profit venture by housing societies. Members of the co-operative purchased shares enabling them to pay for a home ahead of its construction, with the funds of the co-operative used to construct the buildings. Generally, the purchase price was below market value. Co-operative housing societies were formed in the post-war period, often in developing outer suburbs, a result of the passing of relevant legislation in the mid-1940s.⁶

Cross Street no longer exists, but was originally located between Lygon and Cardigan streets, and can be seen in the Melbourne and Metropolitan Board of Works (MMBW) plan at Figure 2, and in the 1951 aerial image at Figure 3. Prior to its redevelopment in the late 1960s and early 1970s, much of the street was deemed to be a slum area.⁷ The northern end of the block between Lygon and Cardigan streets, where Cross Street was located, was occupied by small brick and timber residences, including terrace rows (Figure 3). Facing a backlash after the development of large public housing towers in Carlton, the HCV sought to erect more appropriate housing and living amenities in this area of Carlton, through a mix of private and public enterprise. In 1963, the HCV constituted the area as the 'Cross Street Reclamation Area'. With the reclamation area extended to Lytton Street in 1967, it was divided into three large lots or parcels for development, the 'Northern Land', 'Lot 1' and 'Lot 2' as indicated in the plan at Figure 4.⁸ The subject lot or parcel, where the co-operative housing complex was eventually developed, was Lot 1.

By late 1967, houses in the reclamation area had been removed and the land was advertised for sale. In calling for tenders, the advertisement stated 'this site is considered to have a special potential for a University Staff and Student Housing Scheme such as has proved successful overseas and the [Housing] Commission will require development to be orientated to meet these requirements.'⁹ The HCV had been in discussions with both the University of Melbourne and a co-operative society known as Stratum Home Development Co-operative (No.1) Limited in 1967. Both proposed housing for university staff and students, however, the co-operative proposed the sale of units to university staff.¹⁰ There was some controversy around the

redevelopment of reclamation land in Carlton in this period, with the term 'Carlton Bitter' used in one article to describe residents' perception of how it was being managed.¹¹ The HCV also retained a level of oversight of the development, due to 'the manner of acquisition and the disruption it caused'.¹²

Stratum Home Development's bid to develop the reclaimed land was successful, one of nine tenders received by the HCV. The entity's name was subsequently changed to Stratum Development (Melbourne University Staff) Co-operative Limited, reflecting its intent in developing the site. It originally proposed to build a number of three storey blocks comprising 119 flats (Lot 1) and a single nine storey block of 99 flats (Lot 2) (Figure 5).¹³ In May 1969, a building application was made to the City of Melbourne for the construction of flats at Lot 1, 422 Cardigan Street, Carlton, valued at \$672,000.¹⁴

Development of the subject site (Lot 1) commenced in 1969. The original tender plans were revised, with the first stage to comprise 68 flats in four storey, five storey and seven storey blocks.¹⁵ Lot 2 was also to be developed by Stratum Development at a later date. The initial plan (Figure 5) was reworked and the final design consisted of 66 flats in two rows of blocks, with a central walkway and below ground carparking. Lower scale blocks of attic flats were located on the north side of the property, with the taller built form on the south side, including a seven-storey tower block. Construction was underway by late 1969 (Figure 8) and the completed development can be seen in an aerial photograph of 1979 (Figure 8). A photograph of 1970 (Figure 9) shows the brick dwellings, prior to landscaping of the site.

Due to protracted and contentious dealings between the HCV, owners and the developers, the design plans for Lot 2 remained unrealised and in 1979, the site had yet to be developed (Figure 8).¹⁶ However, the 'Northern Land' allotment was developed in the late 1970s, after it was sold by the HCV to a private building developer.¹⁷

The Cross Street development received some press during its construction. The *Age* newspaper highlighted the design, noting the directors of the development were 'particularly concerned about the environment the scheme will create', aiming for the scheme to 'be in sympathy with old Carlton'.¹⁸ Likewise, travel magazine *Walkabout* noted the development's aim to reflect the character of the suburb in a profile of Carlton in January 1970, that:

More in keeping with the feeling of old Carlton is a scheme to provide housing for University staff and students ... By using a 16-foot structural bay, and providing pitched roofs and an undulating building profile, the designers have made a conscious effort to merge with the existing environment.¹⁹

Following construction, the co-operative aspect of the development enabled people associated with the University to purchase individual flats, likely below market value. Following the registration of the subdivision of the completed development in 1970, the individual residences were acquired by University staff including lecturers Percy Jones and John Martin who each purchased apartments in 1970 and 1971, including within the tower which had been proposed for student accommodation.²⁰ Title records indicate that subsequent owners were not necessarily directly associated with the University or with the housing co-operative.

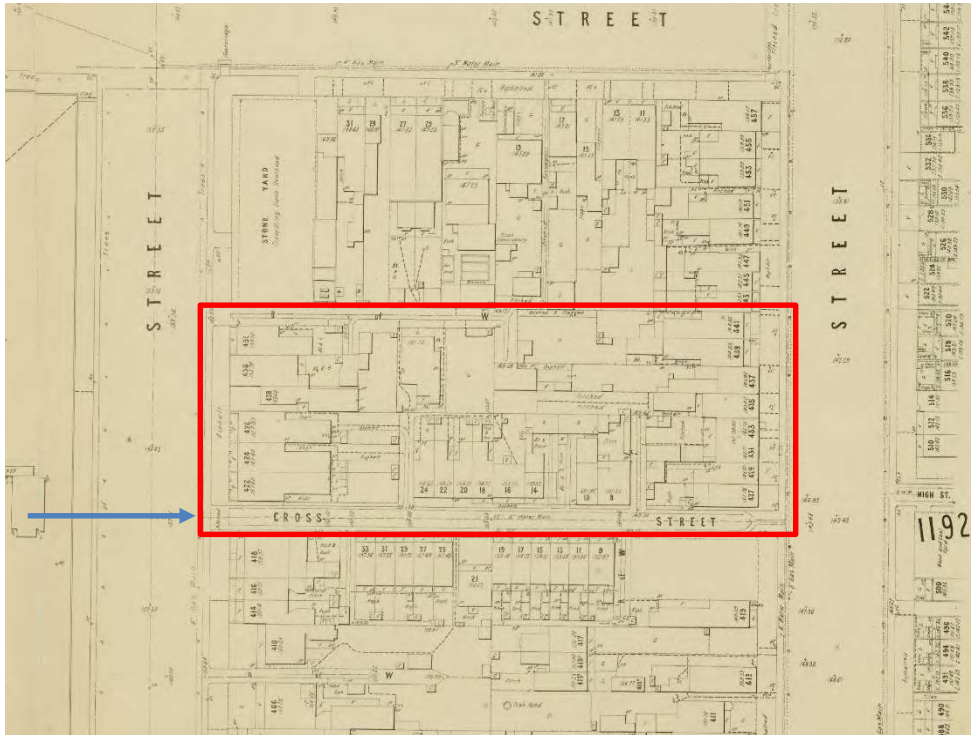


Figure 2 MMBW detail plan no. 1167, 1896 showing alignment of Cross Street and nineteenth century development on the subject site. Cardigan Street is at left, and Lygon Street at right
Source: State Library of Victoria



Figure 3 Aerial photograph of 1951, showing subject site (Lot 1) prior to redevelopment (red line), with Cross Street indicated by the arrow
Source: Land Victoria Aerial Photograph Collection

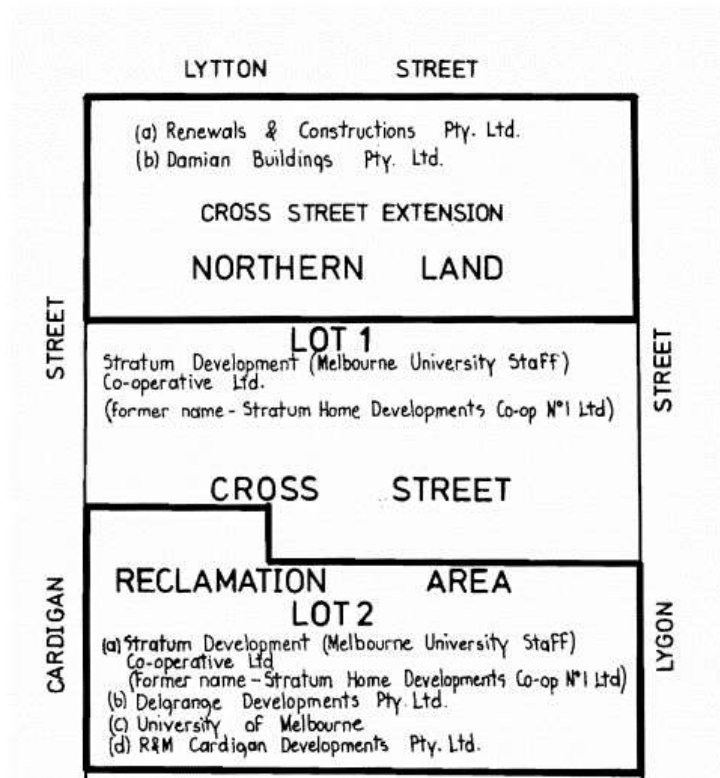


Figure 4 The Cross Street Reclamation Area, with the subject site referred to as 'Lot 1'
Source: 'Report of the Royal Commission into Certain Housing Commission Land Purchases and Other Matters', 1981, D187, <https://www.parliament.vic.gov.au/papers/govpub/VPARL1981-82No36.pdf>



Figure 5 A drawing of the proposed development of Lots 1 and 2 of the Cross Street Reclamation Area by Earle, Shaw and Partners, c. 1969, with the subject site indicated in red
Source: https://www.builtheritage.com.au/dua_shaw.html

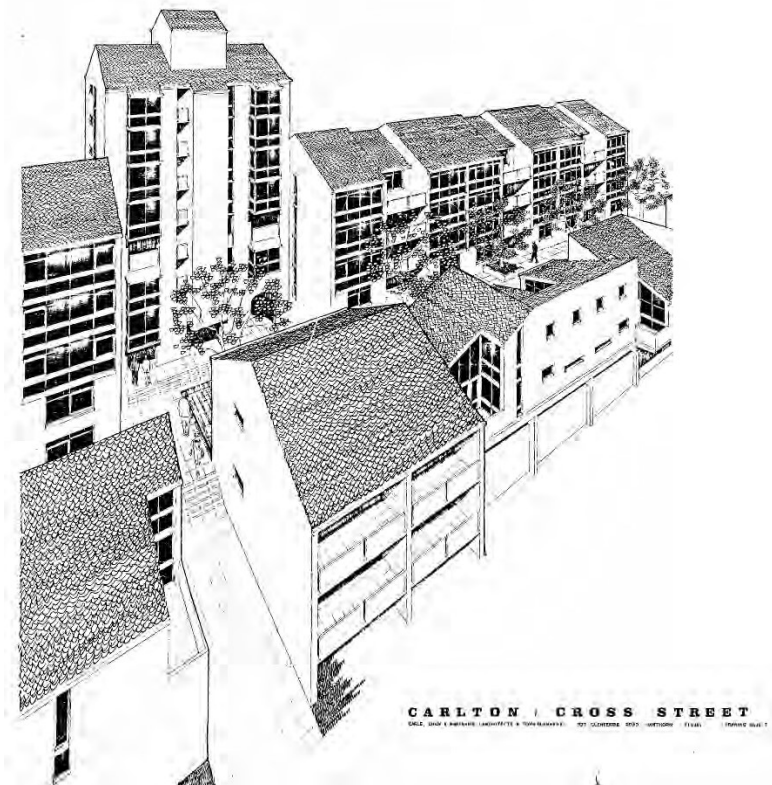


Figure 6 Schematic depiction of Cross Street development on Lot 1, Earle, Shaw & Partners, 1969
Source: City of Melbourne Building Application Plans, BA 40578, City of Melbourne collection



Figure 7 Aerial photograph of subject site (Lot 1), 1969, with development under construction
Source: Land Victoria Aerial Photograph Collection



Figure 8 The subject site in 1979 (arrowed) with the undeveloped Lot 2 adjoining to the south (bottom of image); and the developed 'Northern Land' (top of image)
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata



Figure 9 Completed Cross Street Co-operative Development, Lot 1, 1970
Source: Peter Wille, H91.244/1839, State Library of Victoria Picture Collection

SITE DESCRIPTION

The complex of residential buildings originally known as Cross Street co-operative housing, constructed in 1969-70, is located between Lygon and Cardigan streets in Carlton. Cross Street, after which the development was named, historically ran along the southern side of the block, prior to its redevelopment, but no longer exists.

The complex comprises a series of buildings set out on the north and south sides of the long east-west rectilinear block, including low-scale (two to three storey, or attic storey) terrace-type dwellings or units on the north side of the complex; and higher-scale (four storey) flat blocks on the south side, all incorporating undercroft parking at the bottom levels (Figure 11 & Figure 12). A taller tower of eight storeys is also on the south side, breaking the symmetry of the blocks on this side. The north and south sides of the complex are separated by a central access and circulation space. This is double-height, i.e. with a separate lower level that provides for vehicle movement and access to the car parking spaces; and a higher level above which is an elevated concrete platform that provides pedestrian access to the units and flat blocks (Figure 14).

The buildings are predominantly of brown brick with grey-brown roof tiles. The roofs include two-sided pitched roof forms to the larger blocks, and alternating forward and reverse skillions to the terrace units; some of the roof pitches are quite steep. The units include some which are grouped in bays of two, with one unit set to each side of a central wing wall and set either forward or back from their neighbour. The units also have varied window forms, including double height windows and narrow vertical or horizontal windows; they also have brick-fenced courtyards. On the larger blocks on the south side, the floor lines are expressed externally with off-form concrete, and the window bays have deep concrete beams. The flat blocks follow a regular rhythm on the north elevation of recessed and projecting bays, the former with balconies and steel balustrades; this can be seen in both Figure 6 and Figure 9. The recessed bays follow through to the roof, where the pitched roofs are indented. To the rear (south side) the blocks have projecting box window bays (Figure 13). External stairs are located to the east and west ends of the flat blocks (Figure 12).

The grounds around the buildings, especially to the north and south sides, are landscaped, including with mature eucalypts that appear to date from the period of construction (they are shown as immature trees in the 1979 aerial image at Figure 8). The property boundaries to both Cardigan and Lygon streets have modern steel palisade fencing. Both boundaries also have crossovers and vehicle entrance gates.



Figure 10 Recent aerial photograph with the subject site indicated
Source: Nearmap, April 2019



Figure 11 The complex, as seen from Cardigan Street
Source: Lovell Chen



Figure 12 The complex, to Lygon Street
Source: Lovell Chen



Figure 13 View from Lygon Street, with the taller tower building in the distance, and the rear of other flat blocks at right
Source: Lovell Chen



Figure 14 Another view from Cardigan Street, illustrating the double-height circulation (cars below and pedestrians above)
Source: Lovell Chen



Figure 15 Lower-scale units on the north of the complex
Source: Lovell Chen

INTEGRITY

The complex of buildings is largely externally intact to its original state.

COMPARATIVE ANALYSIS

The complex of residential buildings originally known as Cross Street co-operative housing, constructed in 1969-70, was designed by architect Graeme Shaw (1928-85) and his associated partners, which included James Earle, believed to be the principal design architect for the complex. Earle joined Shaw in 1967, having earlier collaborated with him on a scheme to re-plan Footscray.²¹ While the Cross Street work was not a Housing Commission of Victoria development, it was generally influenced by HCV approaches, including the earliest post-war housing developments which emphasised intimately scaled housing strongly influenced by projects in Scandinavia, especially Sweden. Earle had direct experience of the Swedish housing programmes, having travelled there in the early 1950s, and returned with a copy of Sven Backstrom and Leif Reinius' *Swedish Housing of the 1940s*, in parallel Swedish and English language text.²² The travel, and the book, Earl later related, were experienced by a large number of Australian architects in the years following World War II. These included John and Phyllis Murphy;²³ and Robin Boyd, on his Haddon Travelling Scholarship in 1950.

The influence was seen in the strong leaning in both Public Works architecture, and HCV design circles, toward Scandinavian Empiricist architecture or New Empiricism as it was also known, where modern materials and planning were combined with consciously traditional and conventionally recognisable components, such as pitched roofs, prominent chimneys, balustrading, and sudden and 'experimental' changes to wall textures.

Prominent architects of this genre included Sven Markelius, Ralph Erskine, Ludvik Persson, Srig Dranger and David Hellden. Empiricism was initially viewed favourably in Britain, and also practiced in Switzerland, the Netherlands, Germany and Austria. Italy had a closely related movement later called Neoliberty (literally, New Art-Nouveau), and involved architects including Ignazio Gardella, Luigi Caccia-Dominioni, Paolo Portoghesi, Mario Ridolfi, Gio Ponti and Ernesto Rogers. Australian government architects tended to favour Empiricism in the 1950s, especially Harry Rembert in New South Wales and Percy Everett in Victoria's Public Works Department.²⁴

The HCV's early post-war housing included three and four-storey walk-up blocks,²⁵ constructed during a period of some urgency due to post-war reconstruction pressures and an intensifying of the slum reclamation programme.²⁶ This was followed by the next phase of public housing typologies, the residential flat towers, albeit often still built in conjunction with lower-scaled walk-up blocks. The towers were unpopular with local resident groups, and increasingly the focus of criticism from welfare groups. There was also a growing affection for buildings of the Victorian period. These factors eventually led to the HCV abandoning slum clearance in inner Melbourne, and opting to cease the construction of the tower form of housing. One of the last of the HCV towers was built in Carlton, at the corner of Elgin and Nicholson streets, in 1968-70; also at the time the Cross Street development was under construction.

Influences on the design of the Cross Street development include Hassell Architects housing for the elderly in Adelaide; and Hely, Bell and Horne's Glebe housing in inner Sydney (1963, Figure 16). Both of these projects utilised wandering, Italian hill town forms of a type seen in Bernard Rudofsky's *Architecture Without Architects*, 1963; the same applied to Daryl Jackson and Evan Walker's City Edge housing in South Melbourne (1970-73, Figure 17) completed soon after the first components of Cross Street were finished. The approach also coincided with the use of modern terrace house forms and other traditional adaptations of dense living in London and elsewhere, as with Patrick Hodgkinson's Brunswick Centre in Bloomsbury (1967-72, Figure 18); and Neave Brown's Alexandra Road housing in Camden Town (1968-78, Figure 19).²⁷ While Cross Street was generally more intimate in scale than these latter examples, and less hard-edged, it also shares commonalities with other English developments such as Ralph Erskine's Byker housing in Newcastle on Tyne (started in 1968, Figure 20).

The Cross Street development also suggests an older, casually assembled precinct of dwellings despite being constructed in one contract.

To return to how it was regarded at the time, the development received praise for being 'in sympathy with old Carlton',²⁸ and for reflecting the character of its historic environment and context.

Examples referred to above, including comparative examples comprise the following places:

- Housing for the Elderly, Adelaide
- Housing for the Elderly, Glebe, Sydney (1963, Figure 16)
- City Edge Housing, South Melbourne (1970-73, Figure 17)
- Brunswick Centre, Bloomsbury, England (1967-72, Figure 18)
- Housing development in Alexandra Road, Camden Town, England (1968-78, Figure 19)
- Housing development in Newcastle-on-Tyne (1968, Figure 20)



Figure 16 Homes for the Aged, Glebe, NSW
Source: <http://www.slv.vic.gov.au/pictoria/gid/slv-pic-aab54805>



Figure 17 City Edge Housing, South Melbourne
Source: <https://whitefoxrealestate.com.au/property/26c-napier-street/>



Figure 18 Brunswick Centre, Bloomsbury
Source: <https://www.flickr.com/photos/iqbalaalam/16127248607>



Figure 19 Alexandra Road housing, Camden Town
Source: <https://www.pinterest.com.au/pin/263953228136593112/>



Figure 20 Housing, Newcastle on Tyne
Source: <https://www.flickr.com/photos/iqbalaalam/6724855751/lightbox/>

ASSESSMENT AGAINST CRITERIA

Yes	CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).
	CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
Yes	CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
Yes	CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
	CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The complex of residential buildings originally known as Cross Street co-operative housing, constructed in 1969-70, and located at 422-432 Cardigan Street, Carlton, is significant.

HOW IT IS SIGNIFICANT

The complex of residential buildings originally known as Cross Street co-operative housing, and located at 422-432 Cardigan Street, Carlton, is of local historical and aesthetic significance, and also has representative value.

WHY IT IS SIGNIFICANT

The complex of residential buildings originally known as Cross Street co-operative housing, constructed in 1969-70, is of historical significance (Criterion A). While co-operative housing societies had existed in Australia since the post-war period, this one was unusual for its association, albeit indirect, with a university (in this case, the University of Melbourne) and for its association with the slum clearance work of the Housing

Commission of Victoria. The outcome, in terms of the housing complex, is also significant in that it represented (for the time) a new form of intensified yet higher quality housing development in Carlton, encouraged by the Housing Commission within the reclamation areas, and following a period in which the suburb had experienced a growth in the highly unpopular HCV towers. It is additionally one of Melbourne's largest co-operative housing developments; and constructed on a site which was specifically identified to house University staff and students in a period of significant University expansion and growth outside the historical campus landholding.

The former Cross Street co-operative housing is also significant as a representative example of co-operative housing (Criterion D). This describes a development built as a non-profit venture by housing societies or a group coming together to purchase shares to enable them to pay for a home ahead of its construction, with the funds of the co-operative used to construct the buildings.

The former Cross Street co-operative housing is additionally of aesthetic significance (Criterion E). The complex of 1969-70 remains substantially externally intact to its original design and conception. It was described not long after completion, in a Special Commendation from the Victorian Architecture Awards, as 'innovative'; and was celebrated for being 'in sympathy with old Carlton', and for reflecting the character of its historic environment and context. The complex, although built as one development, presents as a precinct of dwellings, with a variety of building forms and heights, and dynamic roof forms. The double-height central circulation space, which separates vehicle and pedestrian movement through providing access to car parking at the lower level, and access to dwellings at the upper level, is also a capable design component. The design, by architects Earle, Shaw and Partners although mainly attributed to James Earle, reflects his earlier interest in post-war intimately scaled housing developments in Scandinavia. It was also influenced by other housing projects in the United Kingdom and Australia from the early 1960s, which utilised modern terrace house forms and other traditional adaptations for modern higher density living.

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, with the Schedule as follows:

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

**Not identified in any
previous studies.**

ENDNOTES

- 1 George Tibbits, in Peter Yule (ed.), *Carlton: A History*, Melbourne University Press, Carlton, 2004, p. 507.
- 2 'Twenty-second annual Report of the Housing Commission Victoria, for the period 1 July 1959 to 30 June 1960', 1960, Parliament of Victoria Library, p. 31.
- 3 Simon Reeves, 'Earle, James' in Philip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, Cambridge: Cambridge University Press, 2012, p. 220
- 4 Simon Reeves, 'Earle, James' in Philip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, Cambridge: Cambridge University Press, 2012, p. 220
- 5 Built Heritage, 'Dictionary of Unsung Architects: Grahame Shaw (1928-1985)', https://www.builtheritage.com.au/dua_shaw.html; Built Heritage, 'Dictionary of Unsung Architects: James Earle (1927--2014)', https://www.builtheritage.com.au/dua_earle.html
- 6 *The Age*, 10 December 1947, p. 5.
- 7 'Report of the Royal Commission into Certain Housing Commission Land Purchases and Other Matters', 1981, D185-6, <https://www.parliament.vic.gov.au/papers/govpub/VPARL1981-82No36.pdf>.
- 8 'Report of the Royal Commission into Certain Housing Commission Land Purchases and Other Matters', 1981, D185, <https://www.parliament.vic.gov.au/papers/govpub/VPARL1981-82No36.pdf>.
- 9 'Report of the Royal Commission into Certain Housing Commission Land Purchases and Other Matters', 1981, D187, <https://www.parliament.vic.gov.au/papers/govpub/VPARL1981-82No36.pdf>.
- 10 'Report of the Royal Commission into Certain Housing Commission Land Purchases and Other Matters', 1981, D187, <https://www.parliament.vic.gov.au/papers/govpub/VPARL1981-82No36.pdf>.
- 11 *The Tribune*, 16 July 1969, p. 4.
- 12 'Report of the Royal Commission into Certain Housing Commission Land Purchases and Other Matters', 1981, D184, <https://www.parliament.vic.gov.au/papers/govpub/VPARL1981-82No36.pdf>.
- 13 'Report of the Royal Commission into Certain Housing Commission Land Purchases and Other Matters', 1981, D187-88 <https://www.parliament.vic.gov.au/papers/govpub/VPARL1981-82No36.pdf>
- 14 City of Melbourne, Building Application Index, BA 40578, 27 May 1969, Public Record Office Victoria, accessed via www.ancestry.com.au.
- 15 University of Melbourne Department of Architecture. Cross Section, No. 196, 1 January 1969, p. 2, https://digitised-collections.unimelb.edu.au/bitstream/handle/11343/24063/289614_csec00525.pdf?sequence=1&isAllowed=y
- 16 'Report of the Royal Commission into Certain Housing Commission Land Purchases and Other Matters', 1981, D187-88 <https://www.parliament.vic.gov.au/papers/govpub/VPARL1981-82No36.pdf>; Land Victoria Aerial Photography Collection, Central Plan Office, Landata
- 17 'Report of the Royal Commission into Certain Housing Commission Land Purchases and Other Matters', 1981, D205, <https://www.parliament.vic.gov.au/papers/govpub/VPARL1981-82No36.pdf>.
- 18 *The Age*, 19 September 1968, p. 8.



-
- 19 *Walkabout*, 1 January 1970, Vol 36, no. 1, p. 12.
- 20 Historical Search Statement, titles Volume 8845 Folio 447 and Volume 8845 Folio 466, Landata Titles and Property Certificates, Land Victoria.
- 21 Simon Reeves, Dictionary of Unsung Architects: Graeme Shaw', Built heritage, at https://www.builtheritage.com.au/dua_shaw.html. Viewed 9 April 2019; Simon Reeves, Earle, James (1927-c2014), in Philip Goad and Julie Willis, *The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2011, p. 220. Shaw went on to design The Wangaratta Arts centre (1976-77) and the World Trade Centre at Melbourne-Docklands (1979-81).
- 22 Conversations between Conrad Hamann and James Earle, 1983. Earle specifically cited the Backstrom and Reinus book.
- 23 Conrad Hamann, conversations with James Earle, 1983, and John and Phyllis Murphy, 1978, 2004.
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- 25 Renate Howe, (ed., contrib.), *New houses for Old; Fifty Years of Public Housing in Victoria, 1938-1988*, Ministry of Housing and Construction, Melbourne, 1988, p. 132.
- 26 These areas are documented in Howe, esp. Warwick Eather, Ch. 4, 'We Only Build Houses: the Commission 1945-60', and George Tibbits, Ch.6, 'The Enemy Within Our Gates: Slum Clearance and High-Rise Flats',.
- 27 Douglas Murphy, 'The Modern urbanism of Cook's Camden', *Places*, January 2018, on <https://1968placesjournal.org/article/the-modern-urbanism-of-cooks-camden/?cn-reloaded=1>, viewed 9 April 2019.
- 28 *The Age*, 19 September 1968, p. 8.

SITE NAME 207-221 DRUMMOND STREET, CARLTON

STREET ADDRESS 207-221 DRUMMOND STREET, CARLTON, VIC 3053

PROPERTY ID 102673



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE UNGRADED **HERITAGE OVERLAY** RECOMMENDED

PROPOSED CATEGORY SIGNIFICANT **PLACE TYPE** OFFICE BUILDING

DESIGNER / ARCHITECT / ARTIST: STEVE ASHTON AND HOWARD RAGGATT **BUILDER:** PDA PROJECTS

DESIGN PERIOD: LATE TWENTIETH CENTURY (1965-2000) **DATE OF CREATION / MAJOR CONSTRUCTION:** 1987

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
5.0 BUILDING VICTORIA'S INDUSTRIES AND WORKFORCE	5.8 WORKING
6.0 BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, as indicated at Figure 1.

Extent of overlay:

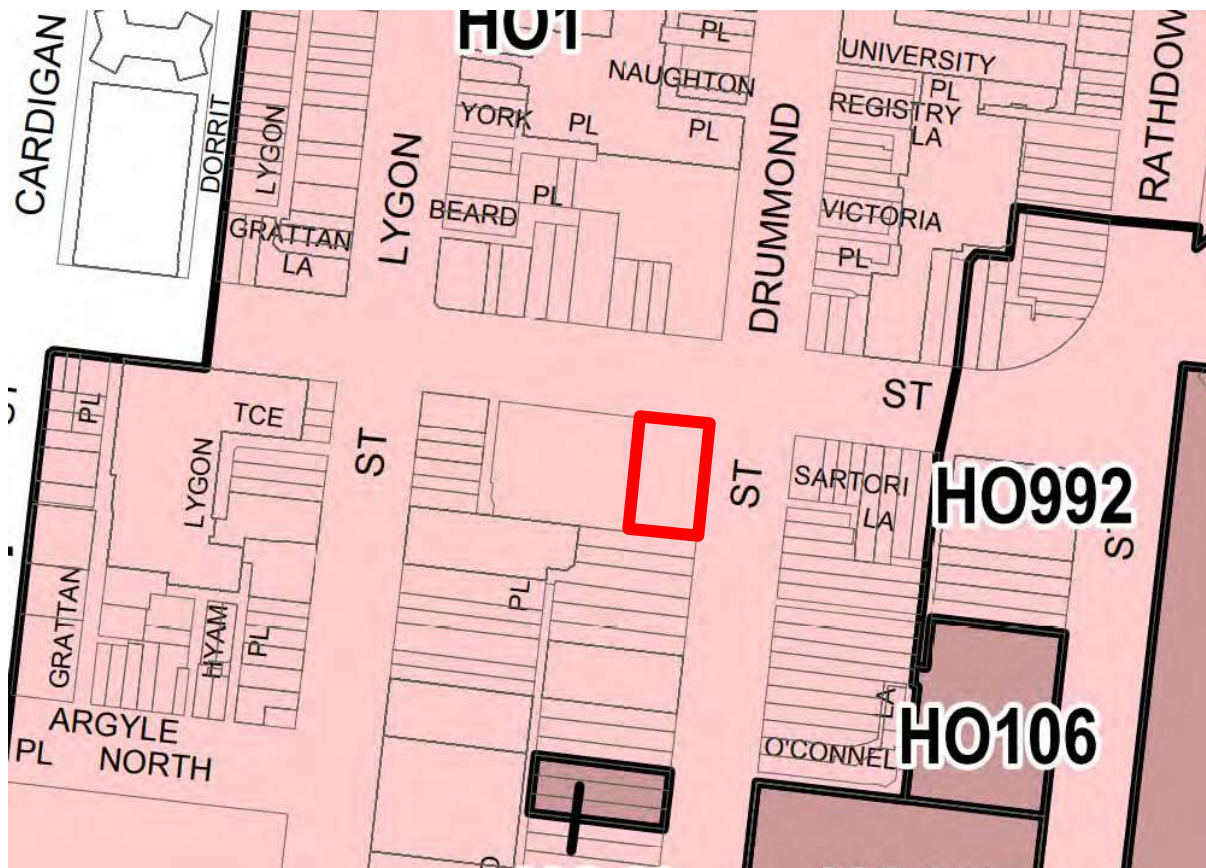


Figure 1 The proposed extent of overlay is indicated by the red line
Source: Melbourne Planning Scheme

SUMMARY

The building at 207-221 Drummond Street, Carlton, was constructed in 1986-7 as a leasable office building for the Church of England. It was designed by architects Steve Ashton and Howard Raggatt, in the period immediately before Ian McDougall joined the partnership to form ARM, becoming one of Australia's leading architectural firms. It is substantially externally intact and is of local aesthetic significance.

HISTORICAL CONTEXT

Changes in demographics in Carlton through the post-war period saw changes in approach to the built form of the suburb. This included the reoccupation of the suburb's earlier buildings by migrants and students and buildings used for artistic endeavours such as the La Mama and Pram Factory theatres. Smaller infill housing instigated by the Housing Commission of Victoria in the 1980s aimed to blend in with the historic streetscapes of the suburb, signalling a shift in how the nineteenth century building stock was viewed. In the late twentieth and early twenty-first centuries, Carlton again underwent a transformation, with further gentrification and intensified residential development. This resulted in both the restoration of its many historic buildings, including boom-era commercial buildings on Faraday Street. There were also notable new developments in the suburb by contemporary architects, adapting the terrace form and corner buildings for the late twentieth century. While such development was often residential, it also included commercial and institutional, such as offices, galleries and educational buildings, through which architects challenged the typical built form in the suburb.

SITE HISTORY

Located on the south-western corner of Drummond and Grattan streets, the property at 207-221 Drummond Street was surveyed as part of Crown allotment four in section 34, in the parish of Jika Jika, County of Bourke. Together with the other allotments in the block fronting Drummond, Grattan, Pelham and Lygon streets, the land parcel was reserved by the Crown for public purposes.¹

An early parish plan of the subject area referred to the site as the Church of England Parsonage.² In 1875 and 1890, a directory listed it as St Jude's Parsonage where Reverend Perry resided.³ St Jude's Church was located a few blocks to the north, at the intersection of Keppel and Lygon streets. The property is shown on the Melbourne and Metropolitan Board of Works (MMBW) plans of the 1890s (Figure 2). By 1896, the property consisted of a large undeveloped garden area with a substantial brick vicarage in the north-western corner and some smaller wooden structures along the western and southern boundaries. The site continued to be a vicarage into the post-war period, but was extensively redeveloped in the twentieth century, as illustrated in Figure 3.⁴ Interestingly, Eileen Good, the daughter of Reverend John Good who resided at the vicarage in the 1920s, was the first woman to obtain a Diploma of Architecture from the University of Melbourne and the first woman to join the Royal Victorian Institute of Architects as an associate.⁵ By 1984, the vicarage had been demolished and replaced with a service station (Figure 4) but ownership remained with the Church of England.⁶

In 1986-7, the present building at 207-221 Drummond Street was erected as an office block. An application was made to the City of Melbourne in March 1986 for the construction of a two-storey office building with basement, to a value of \$950,000.⁷ The building was designed by architects Steve Ashton and Howard Raggatt (soon to be Ashton Raggatt McDougall Pty Ltd, or ARM) for the Church and constructed by PDA Projects. The design was shaped by budgetary constraints and the Church's wish for easily rentable spaces and financial returns. In fact Graham Jahn, in *Contemporary Australian Architecture*, notes that the design brief called for a building which was suitable for the speculative leasing market and capable of being rented as a whole building, as whole floors or as smaller individual tenancies.⁸ By 'observing the surrounding locality and recording the range of 'low' style and low-cost finishes which [property] speculators commonly use', the building attempted 'an analysis of the low-rise speculative office block' in an effort to show commercial developers and architects that 'architecture does sell and indeed can be the very making of the marketing success'.⁹ Graham Jahn further characterised the building as 'anti-modern' because it rejected the notion that profitable buildings (such as offices) must be banal and devoid of character, and 'anti-historicist' as it rejected the notion that a building's design, construction and functionality could withstand such things as 'the conflicting forces of conservation, context, planning controls, economic efficiency and functional performance'.¹⁰ The building can

be seen in Figure 5, ten years after its completion, with the plan at Figure 6 providing an elevated internal perspective. The exterior remains unchanged.

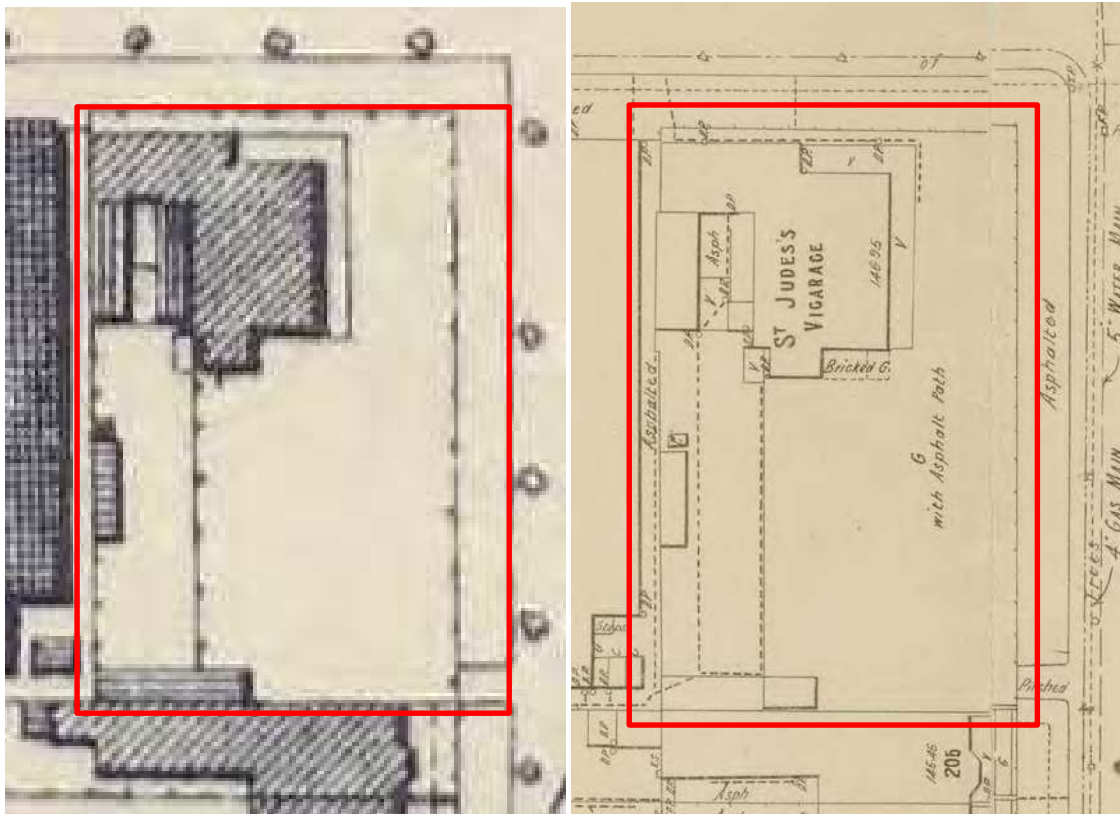


Figure 2 MMBW 160:1 plan no. 30, 1896 (left) and detail plan no. 1184, 1897 (right), showing brick vicarage and other timber buildings on subject site (indicated), 1896. North is at the top of the image, with Drummond Street at right
Source: State Library of Victoria



Figure 3 1946 image of 207-221 Drummond Street, Carlton, looking south-west. Additions to the rear of the parsonage are visible
Source: Airspy Collection, 1946, H91.160471, State Library of Victoria



Figure 4 Aerial photograph of the subject site (indicated), 1984, prior to construction of the current building. North is at the top of the image, with Drummond Street at right
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata



Figure 5 The subject building, photographed in 1994
Source: Graham Jahn, *Contemporary Australian Architecture*, Gordon and Breach Arts International, Sydney, 1994, p. 113

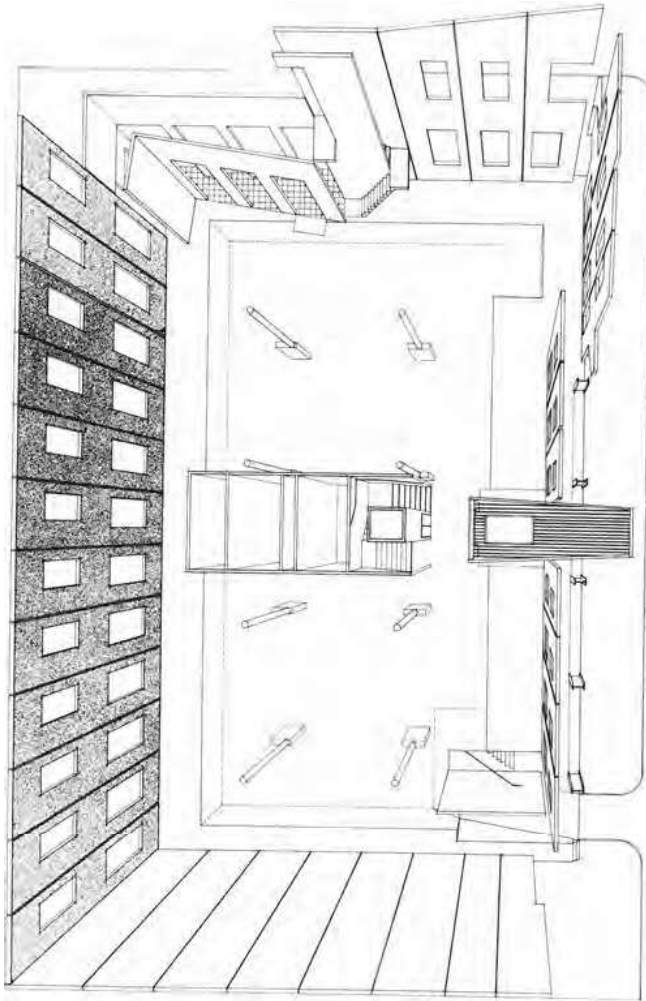


Figure 6 A 1994 plan of the ground floor, as if looking down from an elevated perspective
Source: Graham Jahn, *Contemporary Australian Architecture*, Gordon and Breach Arts International, Sydney, 1994, p. 113

SITE DESCRIPTION

No 207-221 Drummond Street is a two-storey commercial building situated at the south-west corner of Drummond and Grattan streets (Figure 8 and Figure 9). The original interior included a central lift core flanked by uninterrupted (and flexible) open spaces, save for a regular grid of structural columns. The exterior comprises brickwork leafs, concrete panels with a fine exposed aggregate, rendered panels in a pale colourway with a course or scratched finish, banks of aluminium-framed windows, steel and metal details, and expressed steel framing; the roof is clad in Colorbond steel.

On Drummond Street, the southern two-thirds of the east façade presents with a generally typical two-storey local form, with regular punched window openings at ground and first floor levels. The elevated (stepped) main entrance to the building is also located on Drummond Street, recessed behind the façade – which here has the appearance of a ‘broken’ wall plane – with a canopy which extends out from the entrance, through the ‘break’ and over the footpath (Figure 10). The northern part of the Drummond Street façade has a more irregular appearance, with panels of various materials overlapping and appearing to be in ‘transition’, and cleverly arranged so as to suggest the various components are sliding apart. The relationship between architraves and

windows, windows and walls, walls and panels are also distorted, as if in flux with the various planar surfaces of the building's exterior, and 'caught' moving one over another.

At the centre of the composition - the corner to Drummond and Grattan streets – the brick and contrasting wall panels break again, but this time appearing to 'part' to reveal an inner skin of glass, while also angling up in height to emphasise the corner. Turning into Grattan Street, the irregular interplay of panels and materials continues, before the western half of the north façade breaks into a more conventional glazed curtain wall at first floor level, and a recessed ground floor with an alternative entrance, set within a contemporary colonnaded form. On the west elevation, with exposure to a driveway, there are large regular openings infilled with glass bricks.

At various points, especially to Drummond Street, the building elements are tied together with steel cross bracing, and steel tie plates as if to counter the 'breaking' and expansion of the building and to bring it into a tense equilibrium. However, in reality these elements play no role in the structural capacity of the building, and nor are they conventionally decorative. Rather, they contribute to the playful discourse in evidence on the building's facades.



Figure 7 Recent aerial photograph with the subject site indicated
Source: Nearmap, April 2019



Figure 8 Drummond Street elevation of subject building
Source: Lovell Chen



Figure 9 Grattan Street elevation of subject building
Source: Lovell Chen



Figure 10 Detail of entry to Drummond Street
Source: Lovell Chen

INTEGRITY

The building is largely externally intact to its original state.

COMPARATIVE ANALYSIS

Ashton Raggatt McDougall is a combination of Steve Ashton and Howard Raggatt, who formed a partnership in 1984-5, and were later joined (in 1988) by Ian McDougall.¹¹ The latter previously had his own practice before working with John Henry in MMH, in North Melbourne. Members of the new ARM partnership had also worked in practices noted for their interest and involvement in Post-Modernist architecture: Ian McDougall for Edmond and Corrigan, and Howard Raggatt for Norman Day.

While the design of the subject building at 207-221 Drummond Street, Carlton, is sometimes designated an Ashton Raggatt McDougall (ARM) design, it was more correctly an Ashton and Raggatt design, of 1984-85, and completed in 1986-87. The design assistants included some who went on to become noted architects in their own right, including Stephen O'Connor of O'Connor Houle, designers of Heide 3 Art Gallery, Bulleen; Lindsay Davis, noted teacher and partner of Jill Garner, architects of the Wagga Cultural Centre and numerous government architecture projects; and Neil Masterton, a long time senior design architect at ARM, and now a partner.

ARM, in the period following completion of 207-221 Drummond Street, became one of Australia's major architectural practices, winning the Gold Medal of the Australian Institute of Architects in 2016,¹² and designing major projects that included Hamer Concert Hall's refurbishment in Melbourne (Figure 11, on the Victorian Heritage Register H1500); the Sydney Opera House refurbishment (2016, Figure 12, on the UNESCO World Heritage List); and extensions to the Melbourne Shrine of Remembrance (Figure 13, on the Victorian Heritage Register H0848), the Geelong Library and Heritage Centre (Figure 14), and the Museum of Australia in Canberra (1998-2001, Figure 15).

The completion of 207-221 Drummond Street occurred around the time of several 'breakthrough' buildings and projects for ARM. These included the William Angliss Hospital additions in Ferntree Gully (Figure 16), Flowerdale Primary School (1987) and Rosedale Primary School (1988). It also included work for the Victorian Ministry of Housing such as the foyer and penthouse refurbishments of Housing Commission towers at North Melbourne (1986) and Flemington (1988), and the Cheddar Road public housing units in Reservoir (1986).

The design for 207-221 Drummond Street has an affinity with some Frank Gehry designs from slightly earlier. This includes the theme of an object (i.e. building) whose component parts are moving apart, in this case sliding outwards from the corner (of Drummond and Grattan streets). Gehry used this in his 1977 project for refurbishing an office in Los Angeles; and in his own Santa Monica house of the same period (1978-79, Figure 17). The two shearing outer walls of the Carlton building part company in an explosive fashion, with the cross-bracing and steel tie plates to the Drummond Street elevation suggesting that it holds the entire design together. These elements recall the diagonal cross-bracing used on Japanese schools and other projects that require strengthening against earthquakes. It also evokes the steel cross-bracing found in large sheds and factories.

Examples referred to above, including comparative examples comprise the following places:

- Hamer Concert Hall's refurbishment in Melbourne (Figure 11, included on the Victorian Heritage Register H1500, H0760)
- Sydney Opera House refurbishment (2016, Figure 12, included on the UNESCO World Heritage List)
- Extensions to the Melbourne Shrine of Remembrance (Figure 13, included on the Victorian Heritage Register H0848)
- Geelong Library and Heritage Centre (Figure 14)
- Museum of Australia in Canberra (1998-2001, Figure 15)
- Office refurbishment in Los Angeles (1977)
- Frank Gehry's house in Santa Monica (1978-79, Figure 17)



Figure 11 Hamer Hall refurbishment (VHR, H1500)
Source: David Simmonds Photography



Figure 12 Sydney Opera House refurbishment,
UNESCO World Heritage list
Source: Australian Design Review



Figure 13 Shrine of Remembrance extension (VHR
H0848)
Source: Architecture AU



Figure 14 Geelong Library and Heritage Centre
Source: ARM Architecture



Figure 15 Museum of Australia
Source: Experience Oz



Figure 16 William Angliss Hospital, Ferntree
Gully
Source: Kane Constructions



Figure 17 Santa Monica House, Frank Gehry
Source:
<https://www2.bostonglobe.com/arts/2012/01/22/architecture-critic-robert-campbell-looks-frank-gehry-house-designed-for-living/pPoxvFtxyOk4J4t5JE8uiO/story.html>

ASSESSMENT AGAINST CRITERIA

	CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).
	CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
	CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
Yes	CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
	CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The office building at 207-221 Drummond Street, Carlton, constructed in 1986-7 to a design by architects Steve Ashton and Howard Raggatt, is significant.

HOW IT IS SIGNIFICANT

The office building at 207-221 Drummond Street, Carlton, is of local aesthetic significance.

WHY IT IS SIGNIFICANT

The office building at 207-221 Drummond Street, Carlton is of aesthetic significance (Criterion E). It was designed by architects Steve Ashton and Howard Raggatt (soon to be Ashton Raggatt McDougall Pty Ltd, or ARM) for the Church of England and constructed by PDA Projects in 1986-7. The design was shaped by budgetary constraints and the Church's wish for easily rentable spaces and financial returns. It is aesthetically significant, as a substantially externally intact early work of Ashton and Raggatt, just before Ian McDougall



joined the partnership, and although relatively modest in scale, it was a precursor to their later and often grander celebrated work. ARM, in the period following completion of 207-221 Drummond Street, went on to become one of Australia's premier architectural practices.

Prominently located to the corner of Drummond and Grattan streets, the exterior of the building, with its contrasting façade treatments, is noted for its panels of overlapping yet commonplace materials (brickwork, concrete panels with exposed aggregate, rendered panels, aluminium framed openings) cleverly arranged so as to suggest the various components are in transition and breaking or sliding apart. At the centre of the composition - the corner to Drummond and Grattan streets – the brick and contrasting panels cleverly part to reveal an inner skin of glass, while also angling up in height to emphasise the corner. Added to this is the elevated entrance to Drummond Street, which appears to sit behind another break in the façade; and the cross bracing and steel tie plates to the same façade which (visually if not structurally) suggest a counter to the expansion of the building and bring it into a tense equilibrium.

More broadly, the building is also of aesthetic significance for being reflective of the built form changes in Carlton in the later twentieth century, including the 1980s, when contemporary architects were responsible for some celebrated new developments which, in turn, challenged the typical building form and character of the suburb.

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, with the Schedule as follows.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

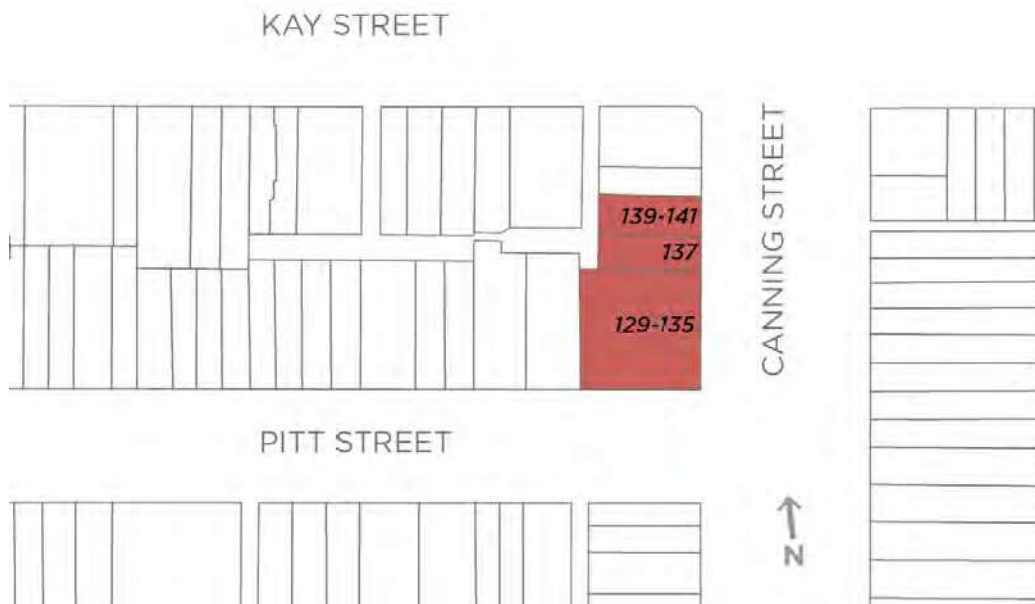
PREVIOUS STUDIES

**Not identified in any
previous studies.**

ENDNOTES

- 1 Plan of allotments at Carlton, 1856, State Library of Victoria.
- 2 Parish Plan of Jika Jika, 2796, M314(14), State Library of Victoria.
- 3 *Sands and McDougall Directory*, 1875, p. 95, State Library of Victoria; *Sands and McDougall Directory*, 1890, p. 126, State Library of Victoria.
- 4 *Sands and McDougall Directory*, 1960, p. 252, State Library of Victoria.
- 5 *The Weekly Times*, 30 October 1926, p. 66.
- 6 City of Melbourne, Building Application Index, 221 Drummond Street, Carlton, BA 35583, 10 June 1962, Public Record Office Victoria, accessed via www.ancestry.com.au, 15 January 2019.
- 7 City of Melbourne, Building Application Index, 221 Drummond Street, Carlton, BA 60784, 13 March 1986, Public Record Office Victoria, accessed via www.ancestry.com.au, 15 January 2019.
- 8 Graham Jahn, *Contemporary Australian Architecture*, Gordon and Breach Arts International, Sydney, 1994, p. 111.
- 9 Graham Jahn, *Contemporary Australian Architecture*, Gordon and Breach Arts International, Sydney, 1994, p. 111.
- 10 Graham Jahn, *Contemporary Australian Architecture*, Gordon and Breach Arts International, Sydney, 1994, p. 111.
- 11 P. Raisbeck, 'Ashton Raggatt McDougall' in *The Encyclopedia of Australian Architecture*, P Goad and J Willis, 2012, p. 46.
- 12 <https://www.thefifthstate.com.au/innovation/design/arm-architecture-scoops-gold-medal-at-architecture-awards/82026/>, accessed 30 April 2019.

SITE NAME	POST-MODERN TERRACE ROW
STREET ADDRESS	129-135, 137 AND 139 CANNING STREET, CARLTON, VIC 3053
PROPERTY ID	101422 (129-135), 101423 (137), 101424 (139)



SURVEY DATE: SEPTEMBER 2018		SURVEY BY: LOVELL CHEN	
PREVIOUS GRADE	UNGRADED	HERITAGE OVERLAY	RECOMMENDED
PROPOSED CATEGORY	SIGNIFICANT	PLACE TYPE	TERRACE ROW
DESIGNER / ARCHITECT / ARTIST:	DENTON CORKER MARSHALL	BUILDER:	N/A
DESIGN PERIOD:	LATE TWENTIETH CENTURY (1965-2000)	DATE OF CREATION / MAJOR CONSTRUCTION:	1982-1984

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
6. BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS
	6.7 MAKING HOMES FOR VICTORIANS

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, as indicated at Figure 1.

Extent of overlay:

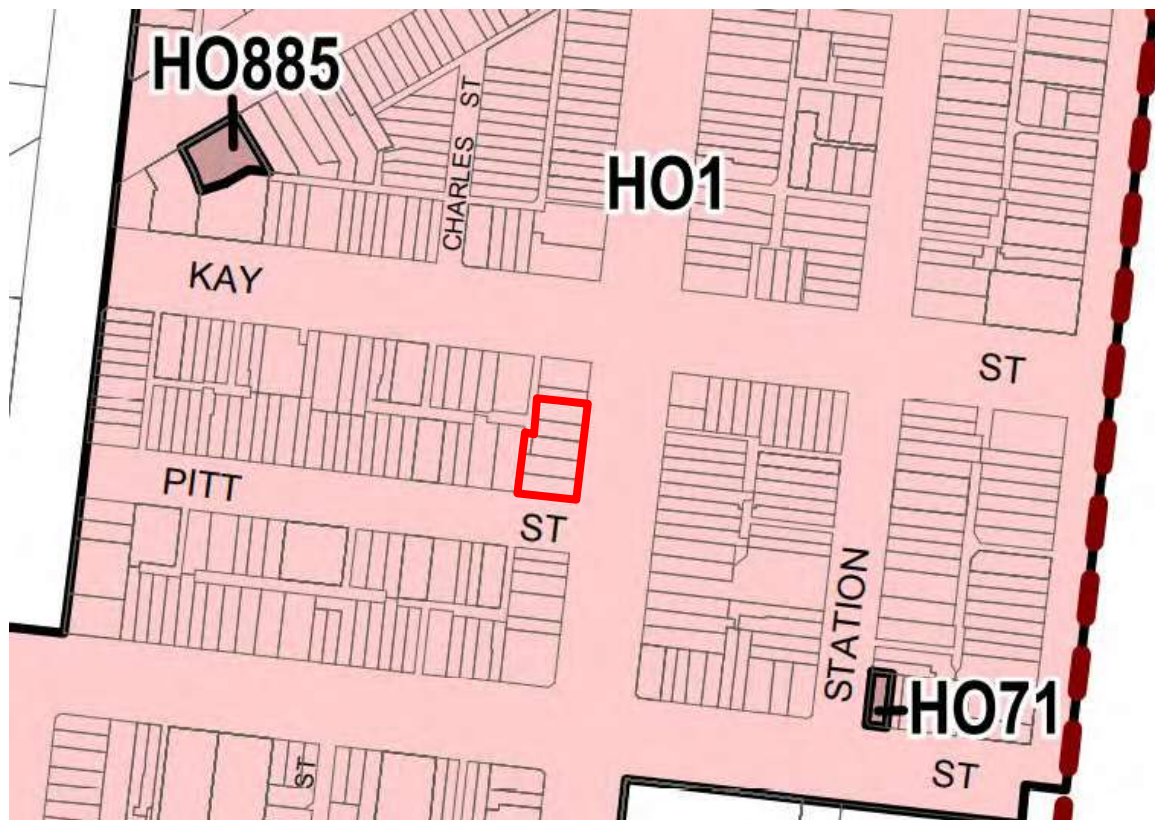


Figure 1 Extent of overlay recommended for individual controls indicated by the red line
Source: Melbourne Planning Scheme

SUMMARY

The residential terrace row of five dwellings, at 129-139 Canning Street, Carlton, was constructed in 1982-4 to a design by architects Denton Corker Marshall (no. 139 was an existing dwelling which was altered). The row is in the international Post Modern Classicism style, and is substantially externally intact. The row is significant as a representative example of the Post Modern Classicism style, while also being a relatively rare and well preserved example in Melbourne of this style used in the local terrace house typology.

HISTORICAL CONTEXT

Changes in demographics in Carlton through the post-war period saw changes in approach to the built form of the suburb. This included the reoccupation of the suburb's earlier houses by migrants and students, and adaptation of buildings for artistic endeavours such as the La Mama and Pram Factory theatres. In the late twentieth and early twenty-first centuries, Carlton again underwent a transformation, with further gentrification and intensified residential development. This resulted in both the restoration of its many historic buildings, and also notable new developments by contemporary architects, which aimed to blend in with the historic Carlton streetscapes. In some cases, the new developments adopted the historic terrace form and other earlier types of medium density housing.

SITE HISTORY

The row of five modern terrace houses (terrace row) at 129, 131, 133, 137 and 139 Canning Street, between Pitt and Kay streets, was constructed in 1982-1984 to a design by architects Denton Corker Marshall (DCM).¹ The buildings occupy land that was originally part of Crown allotment 1, section 64 in the Parish of Jika Jika, County of Bourke. James Watson purchased Crown allotment one, and the adjoining Crown allotment two, in 1859.²

In the 1870s, the site comprised a mix of residential and business properties, including a woodcarver and grocer.³ By 1897, the subject site was divided into five privately owned properties and comprised a mix of masonry and timber dwellings and outbuildings. The buildings can be seen on the Melbourne and Metropolitan Board of Works (MMBW) plan (Figure 2).⁴ The site on the corner of Pitt and Canning streets changed over the decades from a residential property to having a small-scale industrial and commercial focus, including a farrier, blacksmith and shoeing forge, and an ice cream company.⁵ From c. 1960 until at least 1974, it was the location of the Melbourne Chevra Kadisha, the Jewish burial society (Figure 3).⁶ The Chevra Kadisha was located next to the Jewish Shul on Pitt Street, to the west of the subject row. The other properties on the subject site during this period were largely residential.⁷

In December 1980, a number of applications were lodged with the City of Melbourne relating to the site, including the construction of three two-storey flats at 129-135 Canning Street for the estimated cost of \$60,000; the erection of a new two-storey house at 137 Canning Street for \$20,000; and the alteration of the front balcony at 139/141 Canning Street for \$2,000.⁸ The construction of the four homes and the alteration of the façade at 139 Canning Street were part of the same development, designed by architects Denton Corker Marshall for A & M Martino Holdings.⁹ The development was described as 'new rowhouses' in the architectural documentation.¹⁰

By 1982, the site for the construction of the new dwellings had been cleared between nos 129-137 while the dwelling at 139 Canning Street remained in situ.¹¹ The four new residences and one altered residence were completed between 1982 and 1984 (Figure 4).

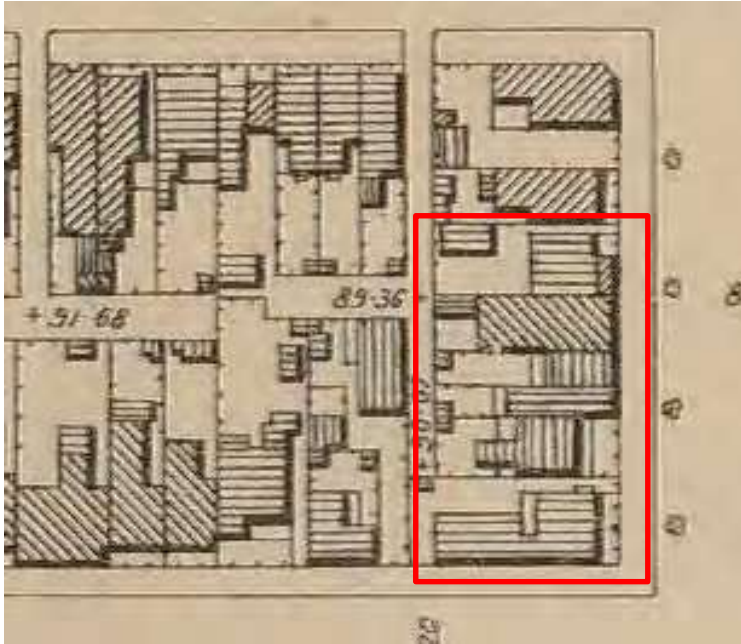


Figure 2 MMBW 160':1'' plan no. 29, 1897 illustrating the nineteenth century built form at the subject site; horizontal lines denote timber structures while angled lines represent stone or brick buildings
Source: State Library of Victoria



Figure 3 An aerial photograph of the subject site in 1969, with the Melbourne Chevra Kadisha indicated by the red arrow; Canning Street is at right
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata



Figure 4 Subject site following completion of postmodern terrace row, 1985
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata

SITE DESCRIPTION

The subject residential terrace row, of five two-storey rendered brick dwellings, is located on the west side of Canning Street, north of the Pitt Street intersection. The row is a generally well-preserved example of a terrace row of this type.

The row shares a common façade structure but with some contrasting elevation forms and details. An undulating rendered masonry brick fence also links the group at its street front, with largely uniform small front gardens or setbacks behind the fence. No. 129 (south end of row) and no. 139 (north end of row) have wider frontages to Canning Street than the middle three dwellings.

No. 129 has an octagonal corner tower to the Canning and Pitt streets intersection which rises to a third level (Figure 6). This adjoins a recessed verandah at ground floor level and a pair of windows at first floor level with stepped lintels, which are in turn bisected by a panel or pier which widens with stepped corbels to each side and rises to support the distinctive yet plain parapet. The latter has a semi-circular form which recalls that of nineteenth century parapets but without their detailing; it is also another unifying element across the row (save for the parapet to the northernmost dwelling at no. 139, which has a square form). Balconettes, of timber lattice work, extend from the first floor windows (these are described as ‘flower boxes’ on the original drawings). Lattice work is also used as balustrades to openings in the corner tower, and in a small pedestrian gate at the tower entry. It is also repeated across the row in entry gates and in double-height verandahs, although some of the lattice also appears to be made of metal strapping. No. 129 additionally has a side (south) elevation to Pitt Street, which includes three blind bays with stepped inset profiles, broadly in the Michael Graves manner (see ‘Comparative Analysis’ below).

Nos 131 (adjoins no. 129, see Figure 7) and 133 (Figure 8) are the most straightforward of the group compositionally. They have flat facades with coved-roof double height steel-framed verandahs, and timber doors opening to the first floor balconies.

No. 137 (Figure 9) reproduces much of the façade form and details of no. 129 (save for the corner tower). In addition it has a side panel of metal strapped lattice work, and a recessed ground floor entrance framed by an opening which reproduces the stepped form and profile of the blind bays in the side (south) elevation of no. 129 to Pitt Street.

No. 139 (Figure 10) reworks the flat façades of nos 131 and 133, but in this instance as a backdrop for a double height steel-framed lattice work verandah in three bays, with the central bay surmounted by a stilted arch. The scale change here may be due to the façade fronting an earlier building on the site. The latter is evident in the cream brick walling, visible to the north elevation.

The rear of the row is visible to Pitt Street, where the external rendered masonry treatment continues across the rear elevations. Single-storey rear wings are also evident.



Figure 5 Recent aerial photograph with the subject row indicated
Source: Nearmap, April 2019



Figure 6 129 Canning Street
Source: Lovell Chen



Figure 7 131 Canning Street
Source: Lovell Chen



Figure 8 133 Canning Street
Source: Lovell Chen



Figure 9 137 Canning Street
Source: Lovell Chen



Figure 10 139 Canning Street
Source: Lovell Chen



Figure 11 Subject row, looking south along Canning Street
Source: Lovell Chen

INTEGRITY

The row is largely externally intact to its original state.

COMPARATIVE ANALYSIS

The subject terrace row was designed during the high point of Post Modern Classicism in the early to mid-1980s, in a style which did not necessarily endure much beyond this period in Australia.¹² Denton Corker Marshall (DCM), the architects of the design, themselves moved away from it quite quickly, after the execution of Canning Street. By way of comparison (later in the decade of the 1980s) their Adelphi Hotel at 187 Flinders Lane (1989-93, City of Melbourne, HO506),¹³ was more in the Rem Koolhaas influenced Neo-Constructivist mode.¹⁴

Broadly contemporaneous DCM designs, also in the City of Melbourne, include the No. 1 Collins Street tower (1983, Figure 12, VHR H1945)¹⁵ which was a collaboration with Robert Peck and Yuncken Freeman Hong Kong, and represented a classicised adaptation of Mitchell Giurgola's Pennsylvania Mutual Insurance offices (1969-70) in Philadelphia;¹⁶ and nos 91-97 William Street, Melbourne (1987) which recalls Michael Graves' Portlandia and other buildings in the United States from around 1979-80. No 101 Collins Street (1986-90, partially included in HO504) was the climax to this DCM series, and was a classicised tower punctuated by glazed tissue, again redolent of Michael Graves.¹⁷ DCM variously received awards for these larger scale projects, including the Gold Medal of the Australian Institute of Architects in 1996.¹⁸

Post Modern Classicism is addressed in two highly influential editions of *Architectural Design: Post-Modern Classicism* (May-June 1980), and *Free Style Classicism* (1982), both edited by Charles Jencks.¹⁹ These argue that the style had a broadly classical emphasis on symmetry and façade composition, which was an easily recognisable and digestible architectural approach for lay people, but with potential also for more elaborate and sophisticated, or more formal manipulation, by architects. By 1983-4, the style was considered internationally as mainstream. Leading international architects who practised in the Post Modern Classicism mode included the Americans: Charles Moore, Charles Gwathmey, Philip Johnson, Peter Dominick, Michael Graves and Robert Venturi. However, others such as Japanese architects Isosaki Arata and Tadao Ando, the American, Robert Stern and the Argentine American, Cesar Pelli, as with DCM, quickly moved their architecture into other territory. Those who opted to disregard the style saw it as being too readily equated with classicising facades, while they sought to emphasise a more Modernist approach.

In the Canning Street terrace row, DCM use shapes and voids in their façade composition that recall a major Michael Graves project, the Fargo-Moorhead Cultural Centre, a bridge-form building at the border of North Dakota and Minnesota (1977-80, Figure 14). Graves travelled the United States showing this at seminars and studio design classes in 1979-80,²⁰ and his rendering of the design was on the cover of Jencks' *Post-Modern Classicism*. This design was never built but became hugely influential, using references to upturned urns, ambiguous façade depths, columns supporting arch keystone shapes, stepped shapes with the steps set either inward or outward, and parapet ornamentation, especially bell-cast mouldings, or high rounded parapet and roof forms. These were subsequently applied worldwide and form the main theme in the Oasis Resort in Cairo, for example (c 1993-5, Figure 15). Graves' much later design (2006) for the St Coletta School in Washington DC, continues to display the bold shapes of these earlier themes (Figure 16).

Other Melbourne firms who followed a similar direction in the period of the Canning Street design included Robert Pierce's Ministry of Housing infills at Port Melbourne (1983, Figure 17);²¹ while in Sydney, Philip Cox also utilised Gravesian forms in terrace infill housing in Woolloomooloo (1979-80).

While at a local level, the Canning Street row responded to the terrace house typology so common in Carlton, it did so in a composition which displayed an international set of Post Modern Classicism details and forms, as was then reaching its peak overseas.

Examples referred to above, including comparative examples comprise the following places:



- Adelphi Hotel, 187 Flinders Lane (1989-93, City of Melbourne, HO506)
- 1 Collins Street, Melbourne (1983, Figure 12, VHR H1945, HO738, HO561 and HO504)
- Pennsylvania Mutual Insurance offices, Philadelphia (1969-70)
- 91-97 William Street, Melbourne (1987)
- 101 Collins Street (1986-90, partially included in HO504)
- Fargo-Moorhead Cultural Centre, border of North Dakota and Minnesota (1977-80, Figure 14).
- Oasis Resort, Cairo, Egypt (c 1993-5, Figure 15)
- St Coletta School in Washington DC (2006, Figure 16).
- Ministry of Housing infills at Port Melbourne (1983, Figure 17).



Figure 12 1 Collins Street, Melbourne, 1983 (VHR H1945, HO738, HO561 and HO504)
Source: <https://www.skyscrapercity.com>



Figure 13 91-97 William Street, Melbourne (1987)
Source: <http://www.walkingmelbourne.com/building443.html>



Figure 14 Rendering of Fargo-Moorhead Centre, North Dakota/Minnesota (1977-80)
Source: <https://www.inforum.com/news/3706155>



Figure 15 Steigenberger Golf Resort, Egypt, (1993-5)
Source: <https://www.michaelgraves.com/proj>



Figure 16 Rendering of the St Coletta School,
Washington DC (2006)
Source:
https://www.aarome.org/sites/default/files/press/7_graves1.pdf



Figure 17 Ministry of Housing, Port Melbourne
(1983)
Source:
<http://corteportmelbourne.com.au/>

ASSESSMENT AGAINST CRITERIA

	CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).
Yes	CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
Yes	CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
	CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
	CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The residential terrace row of five dwellings, at 129-139 Canning Street, Carlton, and constructed in 1982-4 to a design by architects Denton Corker Marshall, is significant.

HOW IT IS SIGNIFICANT

The residential terrace row at 129-139 Canning Street, Carlton, is of local significance for its representative value and for its rarity.

WHY IT IS SIGNIFICANT

The residential terrace row of five dwellings, at 129-139 Canning Street, Carlton was constructed in 1982-4 to a design by architects Denton Corker Marshall (DCM), and is significant as a representative example of the Post Modern Classicism style (Criterion D). The construction of the four terraces, and the alteration of the façade to the existing dwelling at 139 Canning Street, was undertaken by DCM for A & M Martino Holdings. The row (or

'rowhouses' as designated by the architects) was designed during the high point of the Post Modern Classicism architectural style, in the early to mid-1980s. While an early DCM development, it was however not a style that the practice generally pursued for their later and much awarded work. Nevertheless, at the time, the design of the row incorporated the bold shapes, forms and voids, especially in the façade composition, that were being used and promoted by celebrated international Post Modern Classicists such as American architect, Michael Graves.

The row is distinguished by a common rendered brick façade structure which has both contrasting elevation treatments and uniform elements. The latter include parapets with semi-circular forms, recessed ground floor entries and verandahs, windows with stepped lintels, lattice work to balustrades and other elements; and to the front of the row, an undulating rendered masonry front fence bordering largely uniform small gardens. No. 129 differs with its prominent corner tower to the Canning and Pitt streets intersection. While at a local level, the Canning Street row responded to the terrace house typology so common in Carlton, it did so in a composition which displayed international influences. More broadly, the building is also significant for being reflective of the built form changes in Carlton in the later twentieth century, including the 1980s, when contemporary architects were responsible for some celebrated new developments which, in turn, challenged the typical building form and character of the suburb.

The subject terrace row is additionally a relatively rare and well preserved example of a residential terrace row in Melbourne in the Post Modern Classicism style (Criterion B).

RECOMMENDATIONS

Recommended for individual inclusion in the Heritage Overlay, with the Schedule as follows:

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

Not identified in any previous studies.

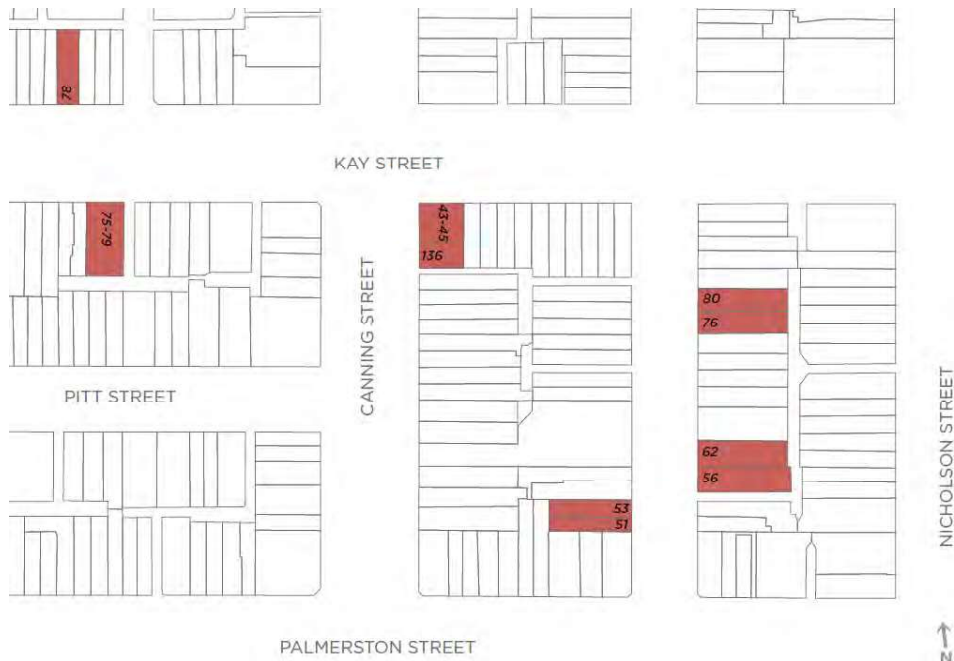
ENDNOTES

- 1 See drawing for 'New Rowhouses Canning Street Carlton', by Denton Corker Marshall Pty Ltd, for A & M Martino Holdings Pty Ltd, dated December 1980, and received by the City of Melbourne in March 1981. Plan no BA-52766, copy provided by Council.
- 2 'Building lots at Carlton', M306, Department of Lands & Survey, 1859, Central Plan Office, Landata, Land Victoria.
- 3 Sands & McDougall's Melbourne and Suburban Directory, 1875, p. 91.
- 4 Melbourne and Metropolitan Board of Works, map 29, 160:1, 1897, State Library of Victoria.
- 5 Sands & McDougall's Melbourne, Suburban and Country Directory, 1905, p. 180; Sands & McDougall's Directory of Victoria, 1925, 1935 and 1955, pp. 232, 192 and 238; Sands & McDougall's Directory of Victoria and Canberra, 1944-1945, p. 214; Melbourne Building Application Index, Ancestry, image 306.
- 6 Sands & McDougall's Directory of Victoria, 1960, 1965 and 1974, p. 251, 264 and 212.
- 7 Sands & McDougall's Melbourne, Suburban and Country Directory, 1905, p. 180; Sands & McDougall's Directory of Victoria, 1925, 1935 and 1955, pp. 232, 192 and 238; Sands & McDougall's Directory of Victoria and Canberra, 1944-1945, p. 214.
- 8 Melbourne Building Application Index, Ancestry, image 306, 307 and 308.
- 9 'New Rowhouses', Denton Corker Marshall, building application plan, BA-52766, 23 March 1981, held by City of Melbourne.
- 10 See drawing for 'New Rowhouses Canning Street Carlton', by Denton Corker Marshall Pty Ltd, dated December 1980.
- 11 Aerial photograph, Melbourne 7822-2/81 M/S Run 4 3620-230, 1982, via Land Victoria Aerial Photography Collection, Central Plan Office, Landata
- 12 See Conrad Hamann, 'Postmodernism', in Philip Goad and Julie Willis (eds., contrib.), *The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2011, pp. 554-56, esp. 'Postmodern Classicism', pp. 555-56.
- 13 Dating in this discussion is drawn from Haig Beck, 'Denton Corker Marshall', in Philip Goad and Julie Willis (eds., contrib.), *The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2011, pp. 200-202.
- 14 Rem Koolhaas, Madelon Vriesendorp, *Delirious New York*, Rizzoli, New York, 1978, especially the swimming pool imagery and the referencing of Soviet Avant-Garde architecture, such as Suprematist architecture by Ivan Leonidov, which Koolhaas had studied for his Master's thesis at Cornell.
- 15 See Philip Goad, *Melbourne Architecture: A Guide*, Watermark, Sydney, 1999, p. 215. For Giurgola, see Kenneth Frampton and others, *Mitchell Giurgola Architects*, Rizzoli, New York, 1983: esp. Penn Mutual Insurance offices.
- 16 'Penn Mutual Tower', www.philadelphiabuildings.org/pab/app/pj_display.cfm/141690, viewed 15 April 2019.
- 17 The main DCM projects have outlines in Doug Evans, *Ardvaark: a Selected Guide to Contemporary Melbourne Architects*, RMIT Press, Melbourne, 1990, pp. 56-61, and Philip Goad (ed., contrib.), *Melbourne Architecture: a Guide*, Watermark, 1999, pp.
- 18 Beck, 'Denton Corker Marshall', p. 200. For overviews see Haig Beck and Jackie Cooper, *Australian Architects; Denton Corker Marshall*, AIA, Canberra, 1987; *Rule Playing and the ratbag Element: Denton Corker Marshall*, Birkhauser, Basel, 2000. Leon van Schaik (ed., contrib.), *Non-Fictional narratives: Denton Corker Marshall*, Birkhauser, Basel, Boston, 2008.



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- 19 First published as *Post-Modern Classicism*, 50, 5-6, May-June 1980, and *Free Style Classicism*, 52, 4, April 1982. These were later republished as *Architectural Design Profiles* by Academy Editions in London and Rizzoli in New York, and supplemented by a series of other AD numbers over the several years following.
- 20 Graves was on the American college circuit: Conrad Hamann (pers comm May 2019) recalls he spent about six weeks at Yale University taking history and theory classes and design studios during 1980, besides co-ordinating first year Art History at his home base Princeton.
- 21 Haig Beck and Jackie Cooper (eds., contrib.), 'Victorian Ministry of Housing: John Devenish: Style Replaces Stigma', *UIA International Architect*, 1984, p. 26.

SITE NAME	MINISTRY OF HOUSING INFILL HOUSING
STREET ADDRESS	75-79 KAY STREET, 76-80 STATION STREET, 78 KAY STREET, 43-45 KAY STREET, 136 CANNING STREET, 51-53 STATION STREET, 56-62 STATION STREET
PROPERTY ID	105175 (75-79 KAY ST), 531459 (76 STATION ST), 105197 (78 KAY ST), 105169 (43-45 KAY ST), 111296 (136 CANNING ST), 109053 (51 STATION ST), 111271 (53 STATION ST), 109139 (56-58 STATION ST), 109138 (60-62 STATION ST), 531458 (80 STATION ST)



SURVEY DATE: SEPTEMBER 2018		SURVEY BY: LOVELL CHEN	
HERITAGE INVENTORY	UNGRADED	HERITAGE OVERLAY	SERIAL LISTING RECOMMENDED
PROPOSED GRADE	SIGNIFICANT	PLACE TYPE	BUILDING
DESIGNER / ARCHITECT / ARTIST:	EDMOND & CORRIGAN; PETER CRONE; GREGORY BURGESS	BUILDER:	N/A
DESIGN STYLE	LATE TWENTIETH CENTURY (1965-2000)	DATE OF CREATION / MAJOR CONSTRUCTION:	1981-3

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
6.0 BUILDING TOWNS, CITIES AND THE GARDEN STATE	6.3 SHAPING THE SUBURBS
	6.7 MAKING HOMES FOR VICTORIANS

RECOMMENDATIONS

The six properties are recommended to be included in the Heritage Overlay as a serial listing, i.e. with a shared Heritage Overlay number and scheduling, with the mapping indicated at Figure 1.

Extent of overlay:



Figure 1 The proposed extent of overlay as indicated by the red line
Source: Melbourne Planning Scheme

SUMMARY

The six properties (townhouse pairs, groups or individual dwellings) constructed in 1981-83 under the Ministry of Housing's new infill public housing program, and variously located in Kay, Canning and Station streets, Carlton, are of local historical and aesthetic significance. The architects involved in the designs for the properties were Edmond and Corrigan, Peter Crone and Gregory Burgess. Each of the architects later won awards for these designs, with the infill housing program as a whole also winning the Australian Institute of Architecture (Victoria) 25 Year Award for Enduring Architecture in 2010.

The properties designed by each architect are as follows:

Edmond and Corrigan architects:

- 78 Kay Street
- 75-79 Kay Street

Peter Crone architect:

- 51 Station Street
- 53 Station Street
- 56-58 Station Street
- 60-62 Station Street

Gregory Burgess architect:

- 76 Station Street
- 80 Station Street
- 43-45 Kay Street
- 136 Canning Street

HISTORICAL CONTEXT

With the intense pattern of development in Carlton in the nineteenth century, including overcrowding in small dwellings, areas of the suburb became characterised as ‘slums’. Although this was a fairly loose – and prejudicial – term, it tended to describe the areas which included small residential buildings often accessed from laneways and rights-of way. It was such collections of buildings that also attracted the attention of social campaigners and government officials throughout much of the twentieth century. Concern for the ‘plight’ of those living in these so-called slum areas was also behind the impetus for the establishment of agencies and programs aimed at assisting those in vulnerable living conditions and with limited housing choices. The Housing Commission of Victoria (HCV) established in 1938, and the earlier State Savings Bank’s loan scheme of 1921, supported programs which assisted people into better and more secure housing (in the case of the former) and home ownership (in the case of the latter).¹

From the 1950s and into the 1960s, the HCV’s expansive and ‘hyperactive’ slum clearance work evolved into a program of urban renewal, and this in turn began to impact on the urban fabric of Carlton.² In 1961, the Davey-Shaw report was released, which identified 74.2 acres of ‘decadent areas’ in Carlton as requiring ‘immediate attention’. This area of 74.2 acres was largely bound by Nicholson, Princes, Elgin and Lygon streets, and included parts of the suburb which had earlier been identified for slum reclamation.³ In 1960-61, the first of the low-rise walk up blocks of flats was under construction in the reclamation area bound by Canning, Palmerston, Nicholson and Elgin streets (several blocks within the larger 74.2 acres area).⁴ Tower estates were also developed in Lygon and Elgin streets in the 1960s, and the Carlton Estate, between Lygon and Rathdowne streets, became the most densely populated of the HCV estates, at 247 people per acre.⁵

The slum clearance program, as its name suggests, cleared away the historic housing that was deemed to be below acceptable standards for human habitation. However, by the 1960s, the social and economic conditions of Melbourne and Carlton had ‘dramatically changed’ from those of the 1930s, and community opposition to the clearance work of the HCV increased.⁶ After a period of intense activity in the inner suburbs of Melbourne, it was decided in 1973 that the HCV would no longer construct high rise towers on the slum clearance land. Instead, a program of constructing infill housing was commenced, usually focused on one and two-storey townhouse developments on small sites.⁷ With media attention and a Royal Commission into land acquisition in the late 1970s, major reform of its staff and operations was undertaken by the HCV. It was renamed the Ministry of Housing and ‘New Directions’ policies were implemented. A number of appointments in leadership

positions were made, including the new Minister of Housing, Jeff Kennett, architect John Devenish as Group Manager, and architect Dimity Reed, who 'led the organisation to a range of approaches', that differed from the earlier work of the HCV.⁸

This 1980s Ministry was to:

...act as a creative, humane but efficient provider of housing services to the people, especially those who are in greatest need and least able to help themselves, and secondly that in its policies, planning and actual delivery of services, the Ministry should work in co-operation and consultation not only with other Government Departments and Local Government but also with its clients and interested community groups. In this context the year's achievements should be evaluated [and] with these guiding principles the Ministry has set its course for the eighties.⁹

The 'New Directions' policies saw the Ministry shift away from 'developing large areas of land for broad-acre estates' towards the development or improvement of smaller properties.¹⁰

SITE HISTORY

The subject properties were constructed under the Ministry of Housing infill housing program, in the period of 1981-83. The dwellings were built on land which had been reclaimed by the HCV, with most of the properties vacant by the early 1980s, following demolition of the so-called 'uninhabitable' or 'condemned' housing that had previously occupied the sites.¹¹

The state government provided funds for the Infill Housing program, as it did for the rehabilitation of existing housing (including terraces).¹² This shift also came after the Ministry's abandonment of the high-rise public housing towers, which grouped public housing into ghetto-like enclaves separated from the character and environments of the surrounding suburbs; and with the Ministry focused on improving the standard of public housing generally and attempting to de-stigmatise such developments.¹³

Led by architect John Devenish, fresh from supervising a program of infill and restoration of Woolloomooloo's housing in inner Sydney,¹⁴ the Ministry appointed younger, local architects to be involved in the infill housing program, with efforts made to ensure the new housing was 'more sensitive to the scale, language and grain of existing urban contexts',¹⁵ and less obviously identifiable as public housing:

These new projects are intended to fit into their respective environments. This blending of public housing into established areas helps to upgrade the quality for the local environment while increasing the variety of public housing stock, but avoids the identification and stigmatisation of public housing estates.¹⁶

The infill housing program clearly represented a new concept and direction in public housing, and a marked departure from the high density estates and towers of the post-war period. As noted, it involved private sector architects working in conjunction with the state government, collaborating to design and build inexpensive homes. This approach was replicated in other inner suburbs, including North Fitzroy (St Georges Road, see Figure 15), Collingwood (Dight Street), North Melbourne (Canning Street) and South Melbourne (Nelson Road).¹⁷

The area of Carlton in which the subject early 1980s development occurred was known as the 'Kay Street Reclamation Area'. It was within the broader 'slum clearance' area of the north-east part of the suburb which had long been a focus of the HCV. The reclamation area was bounded by Palmerston, Rathdowne, Princes and Nicholson streets. In 1979, a Joint Planning Committee was formed between the Ministry and the City of Melbourne to co-ordinate rehabilitation and infill in Carlton, and a site office was opened at 210 Canning

Street. By 1980, the HCV had purchased 55 houses, three non-residential properties and 17 vacant sites within the Kay Street Reclamation Area.¹⁸

When the Ministry reported that the architects had been appointed to develop plans for the new forms of public housing, rising costs were already a concern:

Four private architectural firms have been briefed to develop new and innovative alternative schemes with a stringent cost limit for a number of these sites.¹⁹

Yet the outcomes were promoted by the Ministry, as in the Annual Report of 1982-83:

Rehabilitation and Infill activities have continued to gain wide public recognition. The quality of designs produced by both our own architects and leading private firms has been of a consistently high standard. Our emphasis has been on good quality housing, conveniently located and sensitive to the pre-existing streetscape.²⁰

The private architectural firms contracted by the government to participate in the scheme and to design the new forms of public housing in the Kay Street Reclamation Area were Edmond and Corrigan (partnership of Maggie Edmond and Peter Corrigan, for the properties at 75-79 and 78 Kay Street); Gregory Burgess (43-45 Kay Street/136 Canning Street, 76-80 Station Street); and Peter Crone (51-53 and 56-62 Station Street).²¹ Each of the three practices were allocated two sites within the area.

Edmond and Corrigan produced designs for the houses in Kay Street, including the semi-detached pair of three-bedroom townhouses at 75-79 (Figure 8) and the single dwelling at 78 (Figure 9) Kay Street. The design of the townhouses mimicked some of the features of the suburb's historic buildings. This included the 'side-by-side' mirror image (reverse) plans;²² bichrome or two-colour brickwork; brick wing walls; and deep awnings, the latter being contemporary versions of the verandahs that adorned many homes in Carlton, or the cantilevered awnings to shops.²³ The 'hit and miss' brick front fence, on the other hand, was more in the manner of 1950s brick fencing, and perhaps a reference to the 1950s makeovers given to many houses in Carlton by post-war migrants. For the house at 78 Kay Street, historic references included (again) bichrome brick detailing including a quite traditional cream brick 'diamond' pattern; an oriel bay to the front of the dwelling; and a stepped parapet, albeit one which steps down, rather than up, to the centre of the parapet.

The townhouse design for 75-79 Kay Street initially received mixed reviews including, in line with the generally prevailing attitude towards context in historic areas such as Carlton, that the building was not '1880s' enough in its form and detailing and did not sufficiently respond to the character of Carlton.²⁴ This, despite the fact that Carlton was not then (and is not today) a highly homogenous nineteenth century suburb, and nor was Kay Street a homogenous street. However, the design went on to win state architectural awards, including the Royal Australian Institute of Architects (Victorian Chapter) award for Outstanding Architecture, New Housing category, in 1985.²⁵ The subject dwellings also featured in John Gollings' photographic work, in the 'Kay Street housing – Peter Corrigan' collection held by the National Gallery of Victoria (Figure 2); and in 1980s culture and society magazine, *Crowd* (Figure 3). A photograph of the houses was reproduced in the Ministry's annual report and on the front cover of publication *That's Our House* (Figure 4).

Gollings also chose the Kay Street housing for the cover of the catalogue for his 2017 retrospective exhibition of photography, distinguished by the somewhat anomalous leaping kangaroos (see Figure 2). Another image of the Kay Street development, with a full moon above, was used on the cover of John Macarthur and Silvia Micheli's *Lost In translation: Italian influences in Australian Postmodernism*, Canberra 2018.

Peter Crone's designs in Station Street (Figure 12 & Figure 13) appear to be a more straightforward early 1980s interpretation of the double-fronted dwellings (workers cottages) and two-storey terrace pairs that proliferated in nineteenth century Carlton. This includes his use of bichromatic face brickwork, dividing and wing walls, full-width verandahs, contrasting brick friezes and the like. However, for the pair of dwellings at

56-62 Station Street, he made the frontages asymmetrical, setting the paired windows and front doors off-centre, an arrangement which is reflective of earlier and more rudimentary nineteenth century dwellings.

Designing for the sites at the corner of Kay and Canning streets (Figure 10) and in Station Street (Figure 11), Gregory Burgess' response was for more contemporary and 'expressionistic' red brick townhouses. Yet he also included references to the historic dwelling typologies of Carlton, in the use of two-toned (bichromatic) face brickwork; solid face brick walls with lighter framed verandahs; and at 76-80 Station Street, 'side-by-side' or mirror image townhouses with a typical exposed brick dividing wall between the pair.

Crone's designs were also acknowledged with the Royal Australian Institute of Architects (Victorian Chapter) Merit Award in the New Housing category in 1983, as were Burgess' in 1984 and Edmond & Corrigan's in 1985.²⁶ Haig Beck, the highly regarded editor, critic and writer on architecture,²⁷ viewed the Ministry infill housing program as revolutionary in its approach to public housing. He featured it in his 1984 special issue coverage of Australia in the journal *UIA International Architect*.²⁸

In 2010, the infill housing program as a whole also won the Australian Institute of Architecture (Victoria) 25 Year Award for Enduring Architecture.²⁹



Figure 2 'Kay Street housing – Peter Corrigan', 1982, photograph by John Gollings
Source: 2017.413, National Gallery of Victoria, Melbourne



Figure 3 The two Kay Street townhouses form the backdrop of a 1984 photo shoot
Source: Dominic Lowe, photographer, *Crowd*, January 1984, p. 19

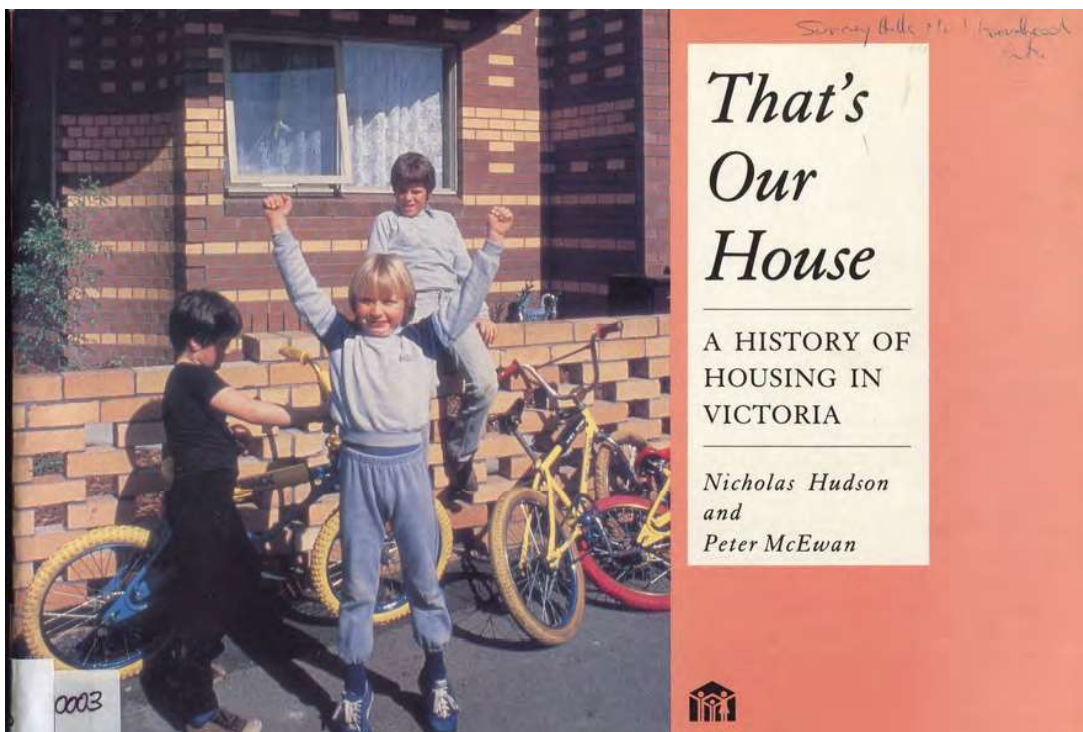


Figure 4 Front cover of HCV publication, featuring the Kay Street infill houses
Source: Digitised image via <https://victoriancollections.net.au/items/5bd901fea1fee3080d08224>, accessed 20 February 2018.

SITE DESCRIPTION

The six properties (townhouse pairs, groups or individual dwellings) constructed in 1981-83, under the Ministry of Housing infill housing program in the Kay Street Reclamation Area, are as follows (the architects are also indicated):

- 75-79 Kay Street (Edmond & Corrigan)
- 78 Kay Street (Edmond & Corrigan)
- 43-45 Kay Street/136 Canning Street (Gregory Burgess)
- 76 Station Street, 80 Station Street (Gregory Burgess)
- 51 Station Street, 53 Station Street (Peter Crone)
- 56-58 Station Street, 60-62 Station Street (Peter Crone)

75-79 Kay Street (Figure 8)

The property at 75-79 Kay Street, Carlton, was designed by Edmond and Corrigan, and is a two-storey detached townhouse pair located on the south side of the street. The pair are constructed of face brick and render, and have mirror image, or reverse plans, separated by an exposed brick dividing wall, with brick wing walls to the east and west ends of the pair. All the brickwork, including that to the ground floor facades, is in a burnt sienna and cream-brick colourway, with the paler brick tending to regular linework to the bottom level of the building, and changing to check brick patterning to the upper level, particularly the side elevations. The front façade at first floor level is treated with cream render. The awnings at ground and first floor levels are unusually thick and heavy, and have semi-rounded forms. Windows are set in single square or rectilinear openings at first floor level, and in double openings in the ground floor facades. The entrance doors are set deep under the awnings, at the west and east ends of the pair. The front fences are of medium height, in 'hit and miss' cream brick patterning.

78 Kay Street (Figure 9)

The property at 78 Kay Street, Carlton, was also designed by Edmond and Corrigan, and is a two-storey brick dwelling (not a pair) located on the north side of the street, opposite the above townhouses. The dwelling has an unusual canted/convex façade. At ground floor level is a central two-sided canted bay with a Colorbond clad roof in a 'beaked' form; the overall effect is to suggest an oriel bay. Windows are placed in the east wall of the bay, while the entrance is largely concealed behind the west wall of the bay. The Colorbond roof 'points' up to the first floor façade, which in an otherwise flat wall has a convex, or scooped form, in the centre part of the façade (i.e. a large central indentation). The convex form continues up to the centre of the parapet; to either side the parapet then steps up and away from the central indentation (in a reverse stepped profile). Materials are face brick in dark brown and cream to the ground floor façade, with a cream brick 'diamond' pattern to the west wall of the canted bay; and overpainted brick (cream colour) to the flat wall at first floor level, and cream render to the central indentation. The dark brown brick also 'frames' the entirety of the first floor façade, including defining the stepped parapet; brown brick also frames the matching pair of first floor windows. The front fence is a simply detailed medium height timber paling fence.

43-45 Kay Street/136 Canning Street (Figure 10)

The property at 43-45 Kay Street and 136 Canning Street, Carlton, was designed by Gregory Burgess and is a corner-located two-storey brick townhouse development, with street frontages facing north and west. The development is to the east of the above two properties, on Kay Street. The building is constructed of face red brick, with contrasting red-orange brick detailing, including quoining to corners and wall junctions. It presents to Kay Street with a highly articulated 'faceted' expression, comprising walls which interconnect in a 'zig-zag' fashion. This sequence is accentuated by individual sun-shades at first floor level, set above each north and west-facing window. Windows to ground floor level also have sun-shades. Nearing the north end of the west façade, is a double-height verandah and deck constructed of timber and steel, which has a splayed or diagonal form where it attaches to the faceted walls. At the south end of the façade is a single-height timber verandah,

which also has a splayed form. Both the verandahs have corrugated steel roofing, and house the entrances to the townhouses. The north façade of the building to Canning Street has a more straightforward two-storey form. At first floor level there is a return or corner window to each end of the façade. To both Kay and Canning streets is a medium height timber paling fence with an 'undulating' profile. This rises and dips in a manner which complements the faceted form of the building facades.

76 Station Street, 80 Station Street (Figure 11)

The property at 76 and 80 Station Street, Carlton, is located on the east side of the street. It was also designed by Gregory Burgess, and shares much of the architectural language of his Kay Street development. It is a 'side-by-side' mirror image (reverse plan) pair of two-storey brick townhouses. The face red brickwork, with contrasting red-orange brick detailing, including brick courses and corner quoining, matches that of the Kay Street development, although the brickwork here has more bichromatic patterning. The townhouse facades also have a faceted form, but a more symmetrical presentation including complementary double-height timber verandahs with latticework screens. The ground floor verandahs dip and fold across the facades, with entrances housed under the awnings. An exposed brick dividing wall runs through the centre of the pair, and comes out to the property boundary in a stepped form. The southern most of the pair (no. 76) retains its medium height timber paling fence with an 'undulating' profile, as per the Kay Street development; while the northern townhouse (no. 80) has a more conventional timber picket fence.

56-58 Station Street, 60-62 Station Street (Figure 12)

The property at 56-58 and 60-62 Station Street, Carlton, is located on the east side of the street, and was designed by Peter Crone. It is a pair of single-storey double-fronted brick dwellings, with full-width verandahs. The dwellings are of face red brick with cream brick contrasts, in bichromatic patterning. They share a central dividing brick wall, and end wing walls, with the verandahs set between the walls which in turn extend out to the property boundary at half height. The facades are not symmetrical, and while they have windows to each side of an entrance, the latter, located under the verandah, is off-centre. The windows, which have cream brick surrounds and aprons, are also placed asymmetrically. In contrast, each dwelling has a highly symmetrical parapet which is rendered with a cement wash, and is in the form of a broken rounded pediment. At the base of the parapets is a red brick 'dog-toothed' cornice. The curved form of the parapet is reflected in the profile of the exposed dividing and wing walls, and in the steel-clad roofs to the verandahs. Straightforward medium height timber picket fences mark the front property boundaries. The bichromatic brick colourway treatment of the walls is repeated in the tiled paths, which extend from the gated fence to the front doors.

51 Station Street, 53 Station Street (Figure 13)

The property at 51 and 53 Station Street, Carlton, is located on the west side of the street. It was also designed by Peter Crone, and shares much of the architectural language of his other Station Street development. The property is a symmetrical 'side-by-side' mirror image pair of two-storey brick terraces, with full width ground floor verandahs of shallow depth. The dwellings are of face red brick with cream brick contrasts, in bichromatic patterning. They share a central dividing brick wall, and end wing walls, with the verandahs set between the walls; the verandah roofs and the exposed walls extend out to the property boundary. The entrance doors are located under the verandahs, abutting the central dividing wall. The pair also share a single parapet which is rendered with a cement wash, and again is in the form of a broken rounded pediment. At the base of the parapet is a red brick 'dog-toothed' cornice; and below this is a cream brick frieze (four brick courses) which extends from the façade around to the side elevations. Another cream brick band (six brick courses) marks the junction of ground and first floors. The cream brickwork also surrounds the single square windows at first floor level and the single ground floor windows, the latter also have cream brick aprons. A straightforward medium height timber picket fence and gate marks the front property boundaries.



Figure 5 Recent aerial photograph of Kay Street with 75-79 Kay Street indicated by the red line and 78 Kay Street indicated by the yellow line
Source: Nearmap, April 2019



Figure 6 Recent aerial photograph of the subject site at 43-45 Kay Street indicated by the blue line and 76 and 80 Station Street indicated by the pink line
Source: Nearmap, April 2019



Figure 7 Recent aerial photograph of the subject site at 51 and 53 Station Street indicated by the purple line and 56-58 and 60-62 Station Street indicated by the green line
Source: Nearmap, April 2019



Figure 8 75-79 Kay Street (Edmond & Corrigan)
Source: Lovell Chen



Figure 9 78 Kay Street (Edmond & Corrigan)
Source: Lovell Chen



Figure 10 43-45 Kay Street and 136 Canning Street (Gregory Burgess)
Source: Lovell Chen

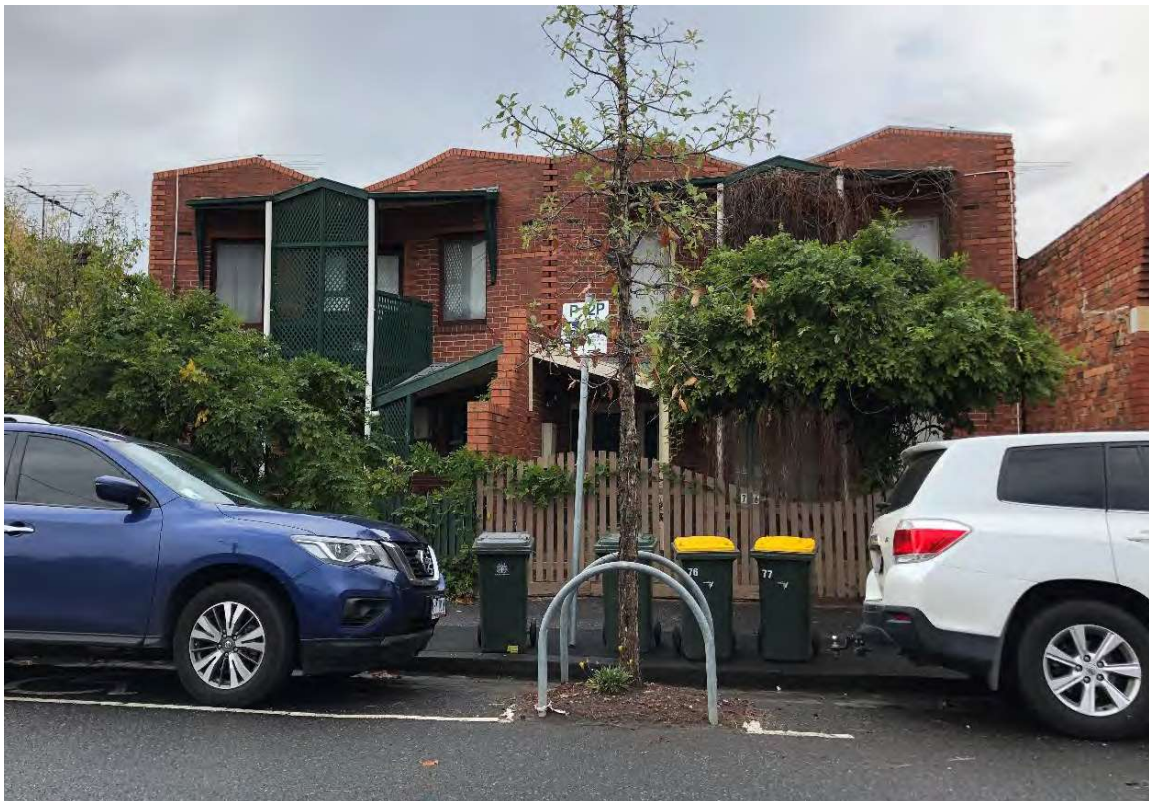


Figure 11 76 and 80 Station Street (Gregory Burgess)
Source: Lovell Chen



Figure 12 56-58 and 60-62 Station Street (Peter Crone)
Source: Lovell Chen



Figure 13 51 and 53 Station Street (Peter Crone)
Source: Lovell Chen

INTEGRITY

The 1980s infill housing developments in Kay, Canning and Station streets, Carlton, are largely externally intact to their original state.

COMPARATIVE ANALYSIS

The Ministry of Housing infill housing program of the early 1980s, in the (then so-called) Kay Street Reclamation Area of Carlton, involved three different architects/architectural practices – Edmond and Corrigan, Gregory Burgess and Peter Crone – who all brought their own influences and ideas to the programme. The infill housing was expected to be both distinctly new, of its early 1980s origin, yet not of a type or style which would continue to separate (or stigmatise) the public housing residents from their surrounding neighbourhoods. The housing was also to be inherently humane. The challenge for the architects involved was to design new dwellings which met all of these objectives.

Edmond and Corrigan

When in 1985 Edmond and Corrigan won the Royal Australian Institute of Architects (Victorian Chapter) award for Outstanding Architecture, New Housing category, for the townhouses at 75-79 Kay Street, this was one of a series of awarded designs that, by this time, had gained the architects a national reputation. The pair had formed a partnership in 1974, and quickly gained attention for, amongst other projects, several buildings for the Catholic Church in Victoria. These early projects of the 1970s, and their comprehensive output through to the 1990s and later, reinforced and enhanced their growing reputation in architectural circles. Around the time of the Kay Street housing development, in 1982, the pair also exhibited in the second Venice Biennale of Architecture. In the early 1990s, they designed the much lauded Building 8 at the Royal Melbourne Institute of Technology, with Demaine Partners;³⁰ and in 2003, Peter Corrigan won the highest accolade, being awarded the Royal Australian Institute of Architects Gold Medal.³¹ Both architects were also made life fellows of the Australian Institute of Architects; and Corrigan held a professorship at RMIT University and visiting professorships at Harvard and Turin Universities.³²

The Kay Street townhouses are distinguished by their use of bichrome brickwork in a burnt sienna and cream-brick colourway. The two-colour bichromatic approach, of dark and light bricks, was directly influenced by the brickwork patterning in many Carlton buildings of the nineteenth century. Joseph Reed's Anglican Church of St Jude, in Lygon Street (1866-74, included in the Victorian Heritage Register, H0014, Figure 14) was one of the first local buildings to use this brick coloration and patterning, in this instance using three colours (polychromatic). Moreover, the church is considered to be 'one of the first fully polychromatic brick churches in Australia'.³³

By the 1880s, the use of contrasting bricks and bichrome or polychrome patterning had spread throughout Melbourne's developed suburbs. It was originally structural, fitting and accentuating window and door openings, and building footings. Edmond and Corrigan's use of it here, while clearly a local contextual reference, was not the first time the practice had utilised contrasting brick colourways. It is also evident in one of their earlier church buildings, the Resurrection Parish School at Keysborough (1974-5, included in the Victorian Heritage Register, H2293, Figure 19). The building's use of 'everyday suburban materials, including wire-cut orange and brown manganese bricks' is a recognised aspect of its significance.³⁴

Wing walls were popular in many nineteenth-century terraces, both as structural supports for verandahs, and as dividing or screening walls between terrace houses. Edmond and Corrigan allude to this in the wing wall that they push out between the two units at 75-79 Kay Street. The other Edmond and Corrigan design, at 78 Kay Street, also has historic references in the oriel bay at ground floor level, and the bichrome brick detailing.

Edmond and Corrigan's Kay Street designs can also be seen as sitting outside other more conventional approaches to contemporary residential design. While the architects employed period references, these were not conventionally done, and as noted above, did not satisfy the critics who expected a more '1880s' expression,

and dwellings with a more overt historic character. Conversely, the designs also did not meet the more purist aesthetic or approach of Modernist architecture, which was to provide new and socially progressive housing in the form of unornamented buildings, which stressed functionalism and structural expression, and often without acknowledgement of the existing context.

Peter Crone

The Station Street developments, at 51 and 53 and 56-58 and 60-62 Station Street, were designed by Peter Crone. Crone, and Gregory Burgess (see below) had earlier joined Edmond and Corrigan in an exhibition, *Four Melbourne Architects*, at Melbourne's Powell Street Gallery in 1979, along with Norman Day, whom John Devenish (the Ministry of Housing architect who managed the infill housing program) also commissioned for Ministry work in the nearby suburb of Northcote.³⁵

Peter Crone's designs are the simpler of the Station Street developments, being a more direct stylisation of the terrace house/workers cottage typology of the general area. Crone used easily recognisable elements such as bichromatic brickwork, dividing and wing walls, high parapets, full-width verandahs including (for 51-53 Station Street) verandahs which come out to the street, and contrasting brick friezes. For the pair at 56-62 Station Street, his asymmetrical arrangement of windows and doors could be seen to reach back to even earlier Carlton houses, although the off-centre entry could equally indicate an effort to break from the tunnel-like corridors that traditionally marked workers cottages. Crone was known for his use of 'unfolding spaces or episodes' in house plans, a preference which was likely hard to achieve in the constrained sites of Carlton.³⁶

Gregory Burgess

Gregory Burgess is another winner of the Royal Australian Institute of Architects Gold Medal, this time in 2004. His work has been published widely and he has received numerous awards. His body of work, including designs for houses, schools, community buildings, public housing, ecclesiastical and institutional buildings, and innovative buildings for Indigenous Australians 'are all rich with messages about nature, materials, and the fundamentals of dwelling, human interaction and public space'.³⁷ Burgess started practising in the early 1970s, when his work was already described as 'sinewy'; and as his practice developed so did his skill in achieving an expressive 'movement' in his buildings. He often combined complex geometrical external forms and shapes, and softened these with an overlay of 'gossamer' or lightweight external screens. His use of 'earlier architectural details and suburban forms', have also marked his architecture.³⁸ These elements of Burgess' work are, to varying degrees, on display in the Carlton buildings.

The Burgess design at 76 and 80 Station Street has a faceted (concertina-like) form, executed in a largely uniform red face brick punctuated with brick courses and corner quoining in a red-orange brick. The 'solid' brick frontage is set off with a 'lighter' double-height verandah with latticing, with this juxtaposition of a solid brick building with a lighter encircling verandah being a recurring theme of Australian Federation architecture. This is again contextual, as Carlton was not just a Victorian-era suburb, although predominantly so, with especially North Carlton having red brick Federation dwellings with lighter framed verandahs. See for example dwellings in Rathdowne and Drummond streets, which also have contrasting brick courses (contributory to the City of Yarra Carlton North Precinct, HO326, Figure 16 and Figure 17 respectively).

The undulating, zigzagging profile of the Station Street development, and that of Burgess' townhouses to the corner of Kay and Canning streets, continues the architect's pursuit of faceted forms mixed with a fluid expression of movement. This can be seen in his designs for Burraworrin house at Shoreham (1982-83, Figure 18), the Larmer house at Donvale (1979, City of Manningham, HO14) and the Hackford house at Traralgon South (1980-82), later destroyed in the Black Saturday bushfires.³⁹ This expression of movement was the principal formal element in the tradition of German Expressionist architecture and reflected Burgess' gravitation to both the architecture and theories of Rudolf Steiner. He went on to design several Steiner Schools and community centres in Melbourne and Canberra. Burgess repeated this approach in his very similar public housing units in St George's Road, Fitzroy North (1982, in the City of Yarra North Fitzroy Precinct, HO327, Figure 15).

Examples referred to above, including comparative examples comprise the following places:

- Anglican Church of St Jude, 235 Palmerston Street, Carlton (1866-74, VHR H0014 and HO65)
- Resurrection Parish School, 402, Corrigan Road, Keysborough (1975-81, HO78 – City of Greater Dandenong)
- Burraworrin House, 4295 Frankston-Flinders Road. Shoreham, Victoria (1982-83)
- Larmer house, 42 Berrima Road, Donvale (1979, HO14 – City of Manningham)
- Hackford house at Traralgon South (1980-82)
- Ministry of Housing units, St George's Road Fitzroy North (1982)
- Federation dwellings (Carlton North Precinct, HO326, City of Yarra)



Figure 14 St Judes, Carlton, VHR H0014 and HO65
Source: Warmcoil.com.au



Figure 15 Public housing units, Fitzroy North
Source:
<https://architectureau.com/articles/gold-medallist/>



Figure 16 Federation dwellings, North Carlton,
Carlton North Precinct, HO326, City of
Yarra
Source: realestate.com.au



Figure 17 Federation dwellings, North Carlton,
Carlton North Precinct, HO326, City of
Yarra
Source: realestate.com.au



Figure 18 Burraworrin House, Shoreham
Source:
<http://www.gbarch.com.au/projects/1998/burraworrin-residence/>



Figure 19 Resurrection Parish School, HO78,
City of Greater Dandenong
Source: Victorian Heritage Database

ASSESSMENT AGAINST CRITERIA

Yes	CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).
	CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
	CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
Yes	CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
	CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The six properties (townhouse pairs, groups or individual dwellings) constructed in 1981-83 and variously located in Kay, Canning and Station streets, Carlton, are significant. The six properties, located in the area known as the 'Kay Street Reclamation Area', bounded by Palmerston, Rathdowne, Princes and Nicholson streets, are as follows (with their architects indicated):

- 75-79 Kay Street (Edmond & Corrigan)
- 78 Kay Street (Edmond & Corrigan)
- 43-45 Kay Street/136 Canning Street (Gregory Burgess)
- 76 Station Street, 80 Station Street (Gregory Burgess)
- 51 Station Street, 53 Station Street (Peter Crone)
- 56-58 Station Street, 60-62 Station Street (Peter Crone)

HOW IT IS SIGNIFICANT

The six properties constructed in 1981-83 under the Ministry of Housing infill housing program and variously located in Kay, Canning and Station streets, Carlton, are of local historical and aesthetic significance.

WHY IT IS SIGNIFICANT

The six Carlton properties constructed in 1981-83 under the then new Ministry of Housing infill housing program, are of historical significance (Criterion A). Their design and construction followed in the wake of several decades of 'slum' clearance in the suburb, and construction of the ultimately highly unpopular public housing towers. The new housing also came about after the former Housing Commission was renamed the Ministry of Housing in the late 1970s, and launched into a period of reform. Under the leadership of newly appointed architects John Devenish and Dimity Reed, a transformative approach to public housing was conceived, and this is clearly demonstrated in the subject dwellings. The new forms of public housing were intended to be more creative and humane, and to be built to higher standards; to better integrate their residents into their environments; and to help remove the stigma associated with public housing developments. The local architects chosen to design the new infill buildings were Edmond and Corrigan, Peter Crone and Gregory Burgess. Their individual Carlton designs went on to win awards (for each of the architects) including the Royal Australian Institute of Architects (Victorian Chapter) award for Outstanding Architecture, New Housing category, in 1983, 1984 and 1985. In 2010, the Carlton infill housing program as a whole (again involving each of the architects) also won the Australian Institute of Architecture (Victoria) 25 Year Award for Enduring Architecture.

The six Carlton public housing infill properties are also of aesthetic significance (Criterion E). While their architectural merit was recognised around the time of their construction, as per the awards cited above, their enduring excellence was reinforced some 25 years later with the 2010 award. The repeated use of images of the Kay Street townhouses, in particular, also emphasises their widespread recognition. The designs are additionally significant for incorporating easily recognised contextual references to their historic Carlton setting, including 'side-by-side' mirror image (reverse) plans, bichrome or two-colour face brickwork and detailing, brick dividing and wing walls, and verandahs. While the historic references assisted the new developments to fit more comfortably into their Carlton streetscapes, as was expected and anticipated of the infill housing program, the designs also display more contemporary influences, including the stamp of the individual architects involved who each demonstrated their own particular inspirations and preferences.

More broadly, the infill housing developments are also significant for being reflective of the built form changes in Carlton in the later twentieth century, including the 1980s, when contemporary architects were responsible for some celebrated new developments which, in turn, challenged the typical building form and character of the suburb.

RECOMMENDATIONS

The six properties are recommended to be included in the Heritage Overlay as a serial listing, with the Schedule as follows.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

Not identified in any previous studies.

ENDNOTES

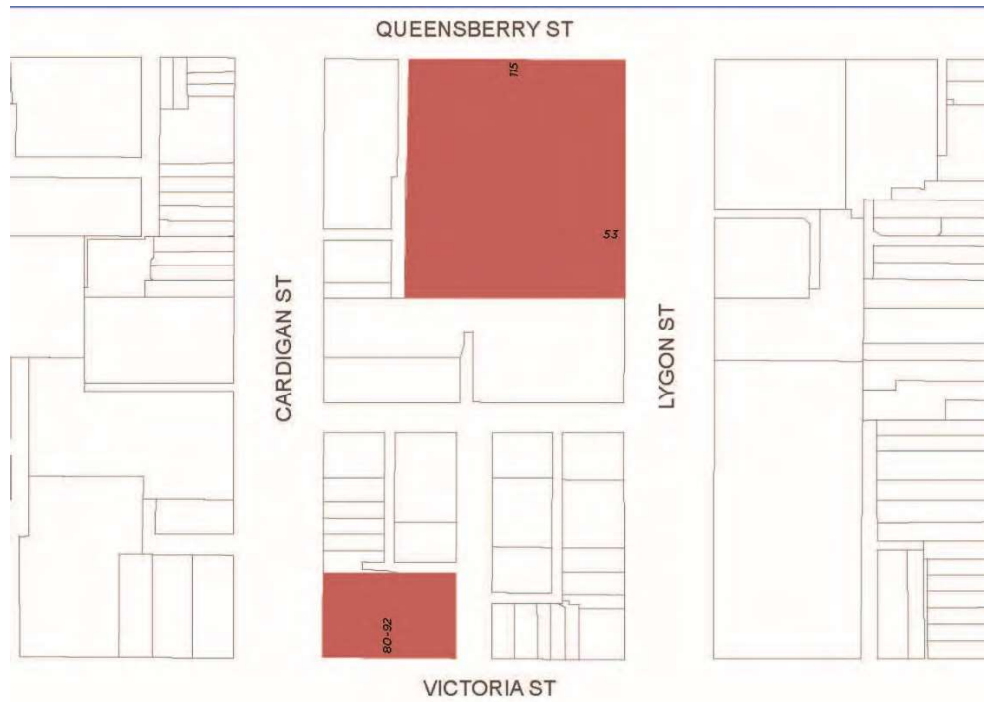
- 1 George Tibbits, in Peter Yule (ed.), *Carlton: A History*, Melbourne University Press, Carlton, 2004, p. 508.
- 2 George Tibbits, in Peter Yule (ed.), *Carlton: A History*, Melbourne University Press, Carlton, 2004, p. 507.
- 3 'Twenty-second annual Report of the Housing Commission Victoria, for the period 1 July 1959 to 30 June 1960', 1960, Parliament of Victoria Library, p. 31.
- 4 'Twenty-third annual Report of the Housing Commission Victoria, for the period 1 July 1960 to 30 June 1961', 1961, Parliament of Victoria Library, p. 14.
- 5 Peter Mills, *Refabricating the towers: The genesis of the Victorian Housing Commission's high-rise estates to 1969*, Thesis submitted for Doctor of Philosophy, School of Philosophical, Historical and International Studies, Faculty of Arts, Monash University, 2010, p. 290.
- 6 Renate Howe (ed.), *New Houses for Old: Fifty Years of Public Housing in Victoria, 1938-1988*, Ministry of Housing & Construction, Melbourne, 1988, p. 124.
- 7 Renate Howe, *New Houses for Old: 50 years of public housing in Victoria 1938-1988*, Ministry of Housing & Construction, Melbourne, 1988, p. 262.
- 8 Karen Burns and Paul Walker, 'Publicly Postmodern: Media, Image and the New Social Housing Institution in 1980s Melbourne.', in *Proceedings of the Society of Architectural Historians, Australia and New Zealand: 32, Architecture, Institutions and Change*, edited by Paul Hogben and Judith O'Callaghan, SAHANZ, Sydney, 2015, pp. 73, 74; Peter Carmichael, 'Dimitry Reed', in Phillip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, Cambridge University Press, Port Melbourne, 2012, p. 586.
- 9 'Report of the Ministry of Housing for the year ended 30 June 1981', 1981-1982, p. 4, Victorian Parliamentary Library.
- 10 'Report of the Ministry of Housing for the year ended 30 June 1981', 1981-1982, p. 4, Victorian Parliamentary Library.
- 11 Melbourne and Metropolitan Board of Works, 'Melbourne, Fitzroy and Collingwood', plan 29, 1897; Aerial photographs, 1951, 1969, 1975 and 1982, Land Victoria Aerial Photography Collection, Central Plan Office, Landata.
- 12 Renate Howe, *New Houses for Old: 50 years of public housing in Victoria 1938-1988*, Ministry of Housing & Construction, Melbourne, 1988, p. 262.
- 13 Renate Howe, *New Houses for Old: 50 years of public housing in Victoria 1938-1988*, Ministry of Housing & Construction, Melbourne, 1988, p. 263.
- 14 John Devenish, Haig Beck, 'Victorian Ministry of Housing: Style Replaces Stigma', *UIA/International Architect*, 4, 1984, pp. 20-27.
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- 16 John Devenish, 1983, as quoted in Karen Burns and Paul Walker, 'Publicly Postmodern: Media, Image and the New Social Housing Institution in 1980s Melbourne.', in *Proceedings of the Society of Architectural Historians, Australia and New Zealand: 32, Architecture, Institutions and Change*, edited by Paul Hogben and Judith O'Callaghan, SAHANZ, Sydney, 2015, pp. 73, 74.

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SITE NAME RMIT BUILDINGS 51, 56 AND 57

STREET ADDRESS 80-92 VICTORIA STREET (BUILDING 51), 115 QUEENSBERRY STREET (BUILDING 56) AND 53 LYGON STREET (BUILDING 57), CARLTON, VIC

PROPERTY ID 106082, 109849, 521663



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE N/A

HERITAGE OVERLAY

**SERIAL LISTING
RECOMMENDED**

PROPOSED CATEGORY SIGNIFICANT

PLACE TYPE

**EDUCATIONAL
BUILDINGS**

**DESIGNER / ARCHITECT
/ ARTIST:** DOMINIC KELLY
AND LLOYD ORTON

BUILDER: N/A

DESIGN PERIOD: LATE TWENTIETH
CENTURY (1965-
2000)

**DATE OF CREATION /
MAJOR CONSTRUCTION:** 1972, 1976 AND
1983

THEMES

HISTORICAL THEMES	DOMINANT SUB-THEMES
8.0 BUILDING COMMUNITY LIFE	8.2 EDUCATING PEOPLE
9.0 SHAPING CULTURAL AND CREATIVE LIFE	9.5 ADVANCING KNOWLEDGE

RECOMMENDATIONS

The three buildings are recommended to be added to the Heritage Overlay as a serial listing, i.e. with a shared Heritage Overlay number and scheduling, with the mapping indicated at Figure 1.

Extent of overlay:

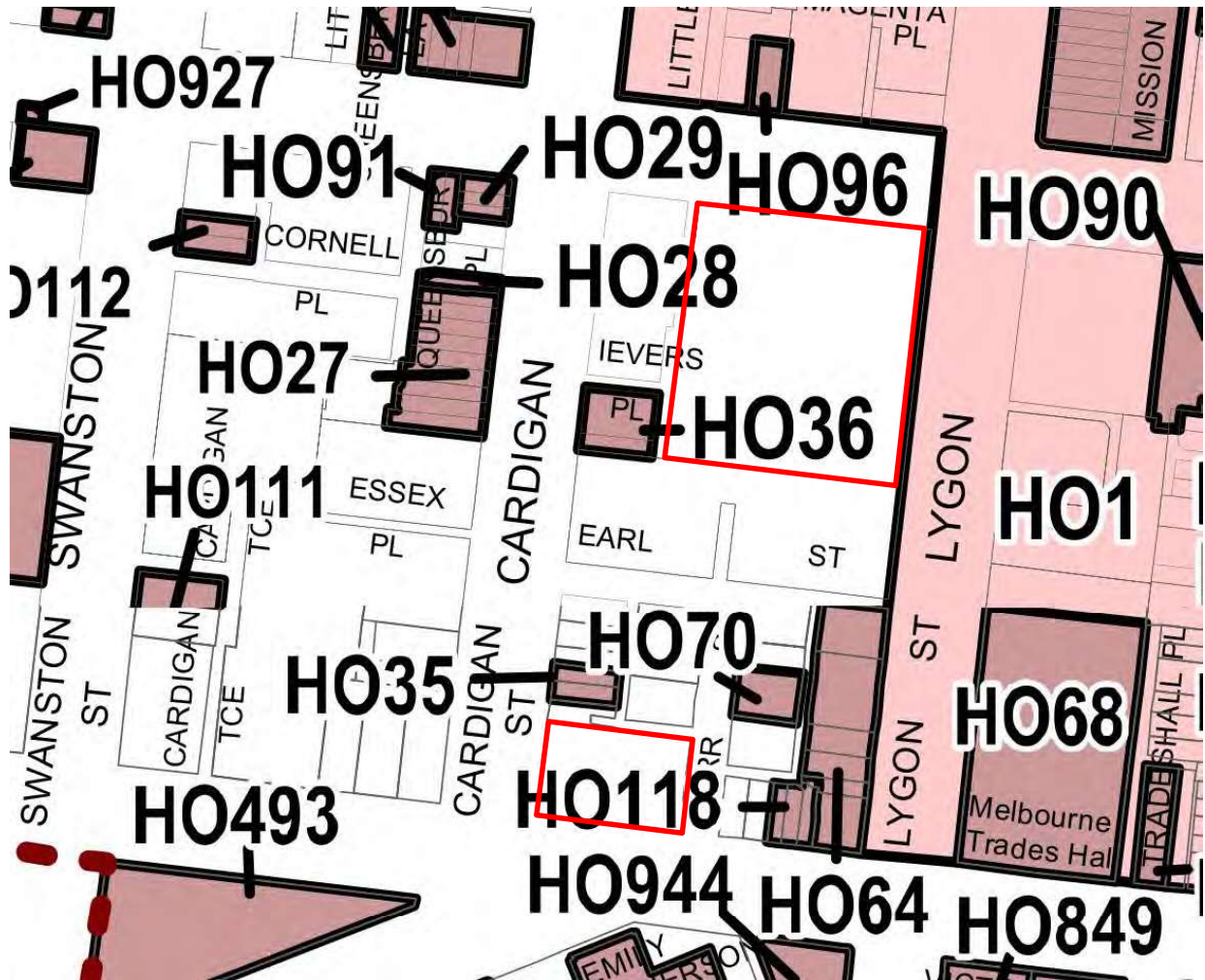


Figure 1 The proposed extent of overlay indicated by the red line; the northern component includes Buildings 56 and 57, while the southern component includes Building 51.
Source: Melbourne Planning Scheme

SUMMARY

RMIT Buildings 51, 56 and 57 are located in a complex of RMIT (Royal Melbourne Institute of Technology) buildings in the south of Carlton, and are of historical (Criterion A) and aesthetic significance (Criterion E). The buildings were constructed, respectively, in 1972, 1976 and 1983, to a design by the architectural practice of Demaine Russell Trundle Armstrong and Orton (later Demaine Partnership), with specific input from architect Dominic Kelly. The practice also prepared a master plan for RMIT's expansion into Carlton, in 1971. Although the plan was never fully realised, the three buildings, and their tertiary uses, were largely anticipated in the plan, including their substantial footprints and overall massing.

HISTORICAL CONTEXT

Education at a variety of levels has long had an impact on the community and built form of Carlton, and includes primary and tertiary institutions. Although the first campus is not located in Carlton, RMIT University, formerly the Working Men's College and Royal Melbourne Institute of Technology, has long had associations with Carlton, in particular with Trades Hall. Founded in 1887 by philanthropist and grazier Francis Ormond, the Working Men's College was supported by the unions, with members of Trades Hall included in the college's governing body.¹ The institution eventually evolved to offer courses in trades, technology and other skills for both men and women.² The motto of the Working Men's College was *perita manus, mens exulta* ('a skilled hand, a cultivated mind').³ After a number of name changes, the institution became the Royal Melbourne Institute of Technology in 1960 to better reflect its purpose. By the mid-1960s, with its student population growing and course offers also increasing, RMIT began to expand beyond its city location into Carlton. As part of this growth, the institution undertook a process of master planning, initially led by architects Bates Smart and McCutcheon. For the city campus, the plan was to build a series of 'homogenous' buildings or blocks;⁴ while in Carlton, a long-term building plan was embarked on from 1970, in the southern part of the suburb. This was driven by a different architectural practice (see 'History' below) and included new buildings and the conversion of existing buildings to tertiary/educational use. By the mid-1980s, a group of large red brick buildings (including the subject buildings) had been constructed fronting Swanston and Lygon streets.

Concurrently in this period, changes in demographics in Carlton saw changes in approach to the built form of the suburb. This included notable new developments in the suburb by contemporary architects, adapting the terrace form and corner buildings for the late twentieth century. While such development was often residential, it also included commercial and institutional buildings, such as offices, galleries and educational buildings, through which architects challenged the typical built form in the suburb.

SITE HISTORY

RMIT, from the 1960s, experienced a significant period of growth, including growth in student numbers and an increasing variety of course offerings.⁵ As part of this growth, the institute undertook a process of master planning, initially led by architects Bates Smart and McCutcheon; and in 1970, the institution embarked on a longer-term building plan after the Victorian government set aside properties for such development at the southern end of Carlton. The block, which fronted Lygon, Queensberry, Cardigan and Victoria streets, was situated immediately to the north of the city campus. It was also in close proximity to Trades Hall, and occupied in part by the Builders Labourers Federation headquarters and two hotels with close ties to the trade union movement. The shift into Carlton also followed a decision to provide students with two different streams of education: an advanced college offering degrees and diplomas and a technical college for those seeking apprenticeship courses. The former was overseen by the Federal Government while the latter by the Victorian Education Department. The new Carlton campus was earmarked as a technical college.⁶

Dominic Kelly and Lloyd Orton, from the architectural practice of Demaine Russell Trundle Armstrong and Orton, prepared a master plan for the Carlton site in 1971, which RMIT architectural historian, Harriet Edquist,

has described as 'one of the most accomplished of all the plans put forward for RMIT's building program over its 120-year history'.⁷ Referred to as the Demaine plan (Figure 2), the design strategy was 'to build across the site, within the height limit, maximising the footprint and money available, closing off lanes where necessary and accommodating departments as they decanted from the city site'.⁸ Although the plan was never fully realised, the three subject buildings were largely anticipated in the plan. RMIT also acquired and adapted a substantial number of other existing buildings within the block, as well as other Carlton buildings acquired outside the block.

Known as the Frederick Campbell Building, Building 51, which fronts Victoria Street, was the first of the subject buildings to be constructed, in 1972. It was named after the director and secretary of the Working Men's College between 1887 and 1913. Designed by Dominic Kelly, the building was described as:

...a reinforced concrete building with a vigorously modelled front elevation to Victoria Street that boasts innovative structural, pre-cast concrete panels with glazing set into rubber gaskets (rather than aluminium frames) for soundproofing. This is set against the tower of the service core while the additional brick service shafts cling to the north face of the building.⁹

Buildings 56 and 57 were also designed by Kelly and were part of a two-pronged development of the Lygon and Queensberry streets corner. The first of these erected was Building 56 (the northern building), or the Ronald R Mackay Building, named in honour of the head of the School of Radio and principal of the Melbourne Technical College (1934-54) and its successor Royal Melbourne Technical College (1954-60). Located on the former factory site of the institute's engineering departments, the building was erected in 1976 for the School of Engineering. Initially designed as a four-storey construction, an additional two floors were added to the design when enrolments increased across the TAFE sector. The building was reputedly the first of its type in Australia to set sheets of glass directly into a continuous frame, a glazing system Kelly had observed in Boston.¹⁰

Named the Edward Jackson Building after a former director of Technical Education, Building 57 (the southern building) was constructed in 1983 to a design by the restructured architectural firm, Demaine Partnership, which Kelly headed. Similar to its neighbouring structure, it housed the School of Engineering and was purposefully designed to meet an array of different engineering requirements, including accommodation for large scale projects. From 2010, it became a training facility for the electrical apprenticeship program.

The south side of this building also fronted onto (and continues to do so) O'Grady Place and O'Grady Courtyard, with a café located in the building, and the courtyard providing outdoor seating areas for students. A student space/courtyard is indicated in this location in the Demaine plan, albeit on a larger scale and (with what appears to be) more formal landscaping than the current courtyard.

The completed buildings can be seen in an aerial photograph of the mid-1980s, with the substantial building footprints and scale readily distinguished from the earlier buildings within this Carlton block (Figure 3).

Building 51 currently houses RMIT's School of Vocational Engineering, Health and Sciences; with two levels dedicated to the School of Global Studies and the School of Education.¹¹ Buildings 56 and 57 continue to house the School of Engineering.¹²

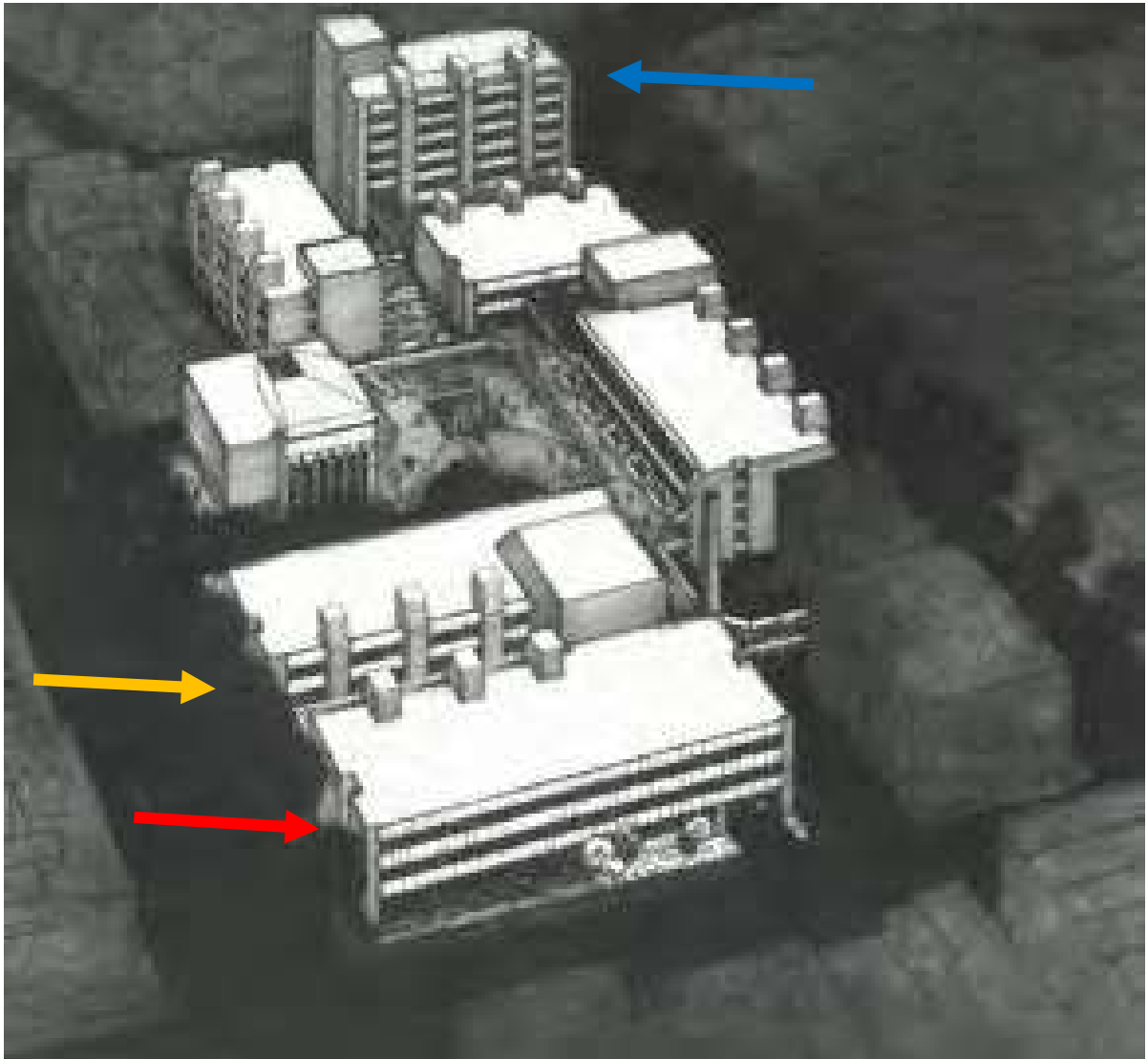


Figure 2 The Demaine plan for RMIT of 1971, showing the block fronting Lygon (left), Victoria (top), Cardigan (right) and Queensberry (bottom) streets, with north at bottom, and illustrating early designs for the Carlton campus buildings. Building 51 is indicated by the blue arrow, Building 56 by the red arrow, and Building 57 by the yellow arrow

Source: Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008

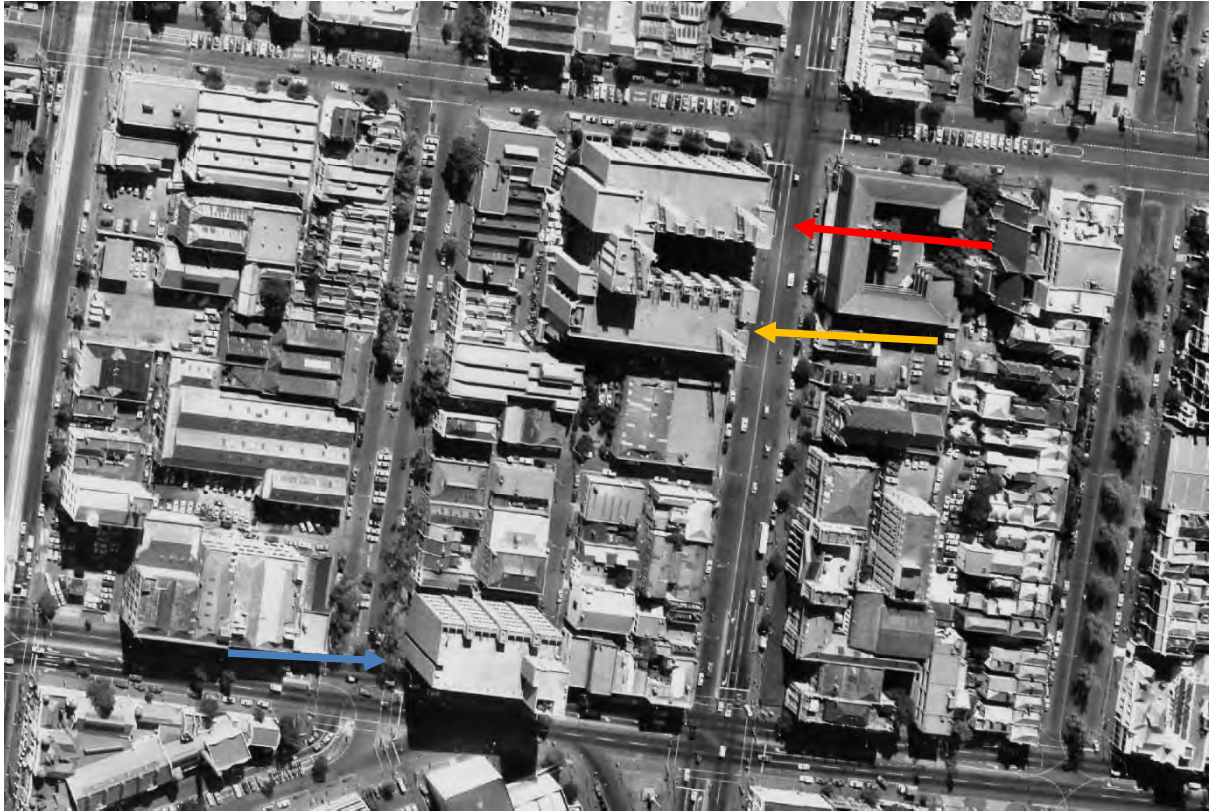


Figure 3 A 1985 aerial view of the subject area, showing the completed buildings. Building 51 is indicated in blue, Building 56 in red and Building 57 in yellow
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata

SITE DESCRIPTION

The three buildings are located within a complex of RMIT (Royal Melbourne Institute of Technology) buildings, in a large block bounded by Queensberry, Lygon, Victoria and Cardigan streets, Carlton. The block is also dissected by lesser streets, including Earl, Orr and Little Cardigan streets, O'Grady Place and Ievers Place. The subject buildings are:

- Building 51 at 80-92 Victoria Street
- Building 56 at 115 Queensberry Street
- Building 57 at 53 Lygon Street

All three buildings were largely anticipated in the RMIT Carlton campus master plan of 1971, prepared by the architectural practice of Demaine Russell Trundle Armstrong and Orton (later Demaine Partnership). While the buildings differ in their external appearance from the images shown in the master plan, their general mass and proportions remain broadly similar. Of interest, the distinctive and monumental brick service shafts to the rear elevations of the buildings (described in more detail below) were indicated in the original plan.

They are all substantial buildings in terms of their footprints and overall scale. They also share a use of crisp face red brick in their walling, and concrete elements including window and other framing, the latter often expressed as a rough-surfaced pebble-textured (exposed aggregate) material.

The materials, and the striking building masses and forms, reflect some Brutalist influences in the design.

Building 51, the first of these buildings, was constructed in 1972 of concrete and face red brick (see Figure 5, Figure 6 & Figure 7). It is the tallest of the three buildings, rising to some eight storeys with a taller service tower

at its east end. Its main or principal presentation is to Victoria Street (on the south side), where a stepped entrance is located at the east end of the façade; the western presentation is to Cardigan Street, with the eastern presentation to Orr Street. The north side of the building is also highly visible, including from the north on Earl Street, and more generally from within the campus of RMIT buildings.

As noted, the south façade has been described as being ‘vigorously modelled’ with ‘innovative structural, pre-cast concrete panels with glazing set into rubber gaskets (rather than aluminium frames) for soundproofing’.¹³ This highly regular arrangement of concrete panels, or window grilles, is given added drama through being ‘wedged’ between two large and plain (largely expressionless) expanses of red brick, being the tall service tower at the east end, and the west elevation. A colonnaded loggia is located at ground floor level to the south façade, where the entrance is located; with the loggia set atop a high base (or stylobate) which is again in plain red brick. The base rises in height from east to west, following the grade of Victoria Street.

The north façade of Building 51 also shares the ‘vigorous modelling’ of pre-cast concrete panels, or window grilles, and is articulated into bays by three massive red brick pilasters (monumental service shafts) which corbel out from the building at first floor level to provide deep service ducts to the levels above. Rising through the full height of the building, the shafts are unornamented but incline away from the vertical at roof level, folding inwards to grip the roof in a bold sculptural gesture.

The next of the three buildings, Building 56, was constructed in 1976 and is also of reinforced concrete and red brick (see Figure 8, Figure 9, Figure 10 & Figure 12). It is located to the corner of Queensberry and Lygon streets, and has a largely rectilinear building plan. Its principal north façade is to Queensberry Street, its east elevation is to Lygon Street, with its west elevation to Little Cardigan Street. This building has six storeys, the bottom storey being a basement or below ground level that draws light from a lightwell with an open trabeated canopy above, on the north side (Figure 11). At pedestrian level, planters set in a plain face brick base to Queensberry Street largely conceal the lightwell and the basement spaces, providing both shade and a degree of seclusion. The stepped entrance rises through the brick base at the west end of the Queensberry Street façade.

The north façade to Building 56 is set within a thick face brick rectangular frame, with regular red brick and concrete vertical bays which contain recessed windows with concrete aprons. As noted, the building was reputedly the first of its type in Australia to set sheets of glass directly into a continuous frame, a glazing system which the architect, Kelly, had observed in operation in Boston.¹⁴ Behind the front northern bay is another larger red brick volume which is higher and wider – it extends further to the east and west – than the front bay. The brick east and west elevations are largely plain, save for vertical strips or bays of windows. The rear or south elevation of Building 56 has five massive red brick service shafts, generally in the form of those to the north elevation of the earlier Building 51. Windows are set between the service shafts.

The basement/below ground level extends from Building 56 to the south to Building 57. From Lygon Street, this level presents with a glazed roof or atrium over the space below (Figure 12).

The last, and most recent of the three buildings is Building 57, constructed of red face brick and concrete in 1983 (Figure 13, Figure 14 & Figure 15). To Lygon Street (east façade) it presents as a five storey building, with again a largely plain or expressionless brick wall, save for a central recessed window bay (of glazing and concrete), where the entrance is located at ground level and accessed via a red brick walled ramp. The profile of the east façade at the south end is sharply angled, or ‘jagged’, reflecting the tiered form of the concrete and glazed south elevation. The latter, which is largely devoid of the red face brick so prevalent elsewhere in this suite of buildings, has an address to O’Grady Courtyard (off O’Grady Place), with another ramped entrance to the building (constructed in concrete) located here.

The north elevation of Building 57 also has five massive red brick service shafts, again generally in the form of those to the south elevation of Building 56 and the north elevation of Building 51.

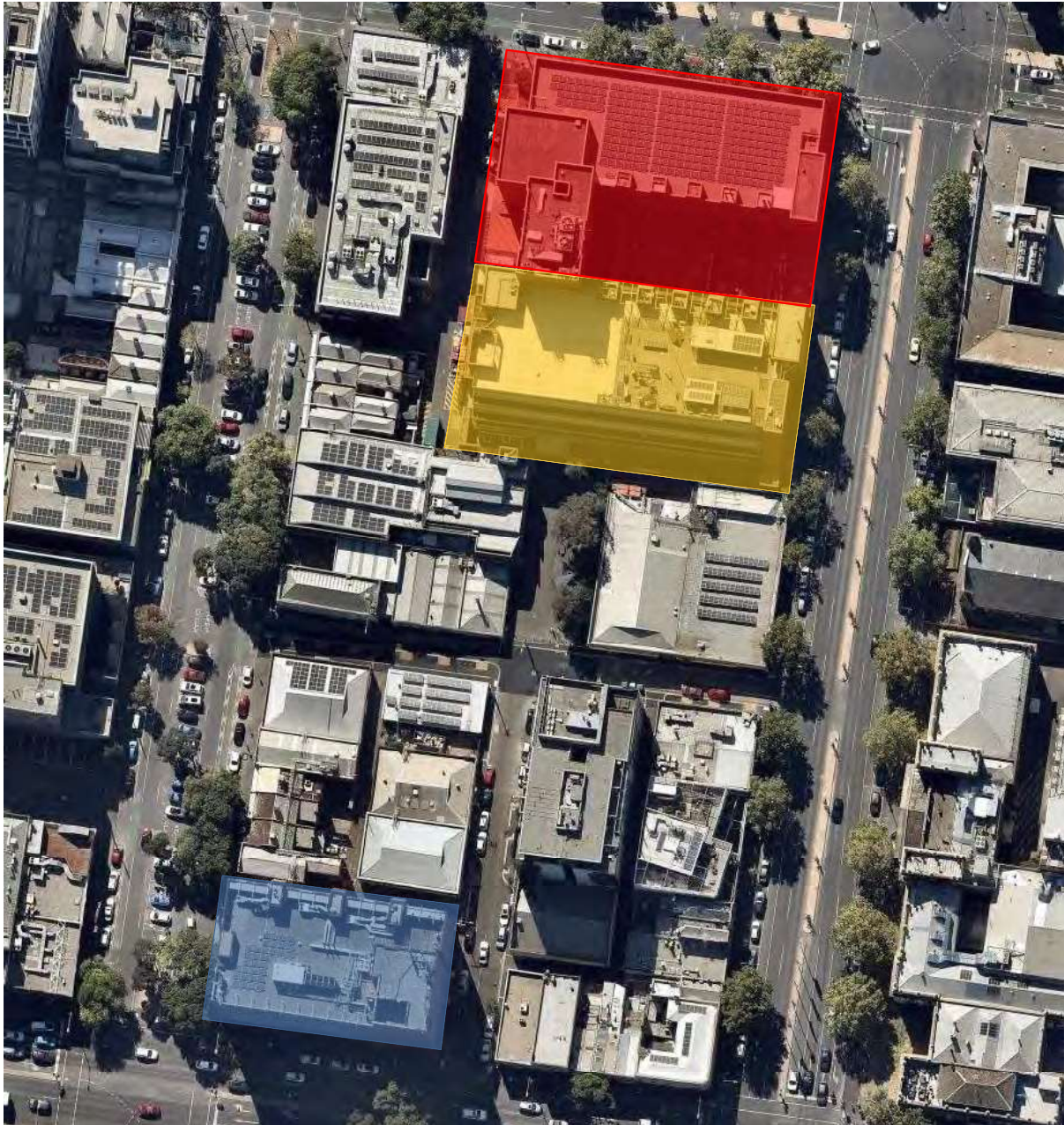


Figure 4 Aerial photograph with subject buildings indicated: Building 51 (blue), Building 56 (red) and Building 57 (yellow)
Source: Nearmap, February 2019



Figure 5 Building 51 as viewed from the corner of Victoria and Cardigan streets; the concrete façade faces south, with the service tower and stepped entry at the east end (right of image); the brick elevation at left faces west
Source: Lovell Chen



Figure 6 Detail of rear or north elevation of Building 51, with massive brick pilasters or shafts
Source: Lovell Chen



Figure 7 North side of Building 51, as seen from Earl Street
Source: Lovell Chen



Figure 8 Building 56, north façade, as seen from Queensberry Street; the entrance is via the steps at centre image
Source: Lovell Chen



Figure 9 Building 56, east elevation to Lygon Street, with the east elevation of Building 57 at left
Source: Lovell Chen



Figure 10 Building 56, west elevation to Little Cardigan Street; the west elevation of Building 57 is in the distance
Source: Lovell Chen



Figure 11 Building 56, north side, detail of lightwell to basement level below
Source: Lovell Chen

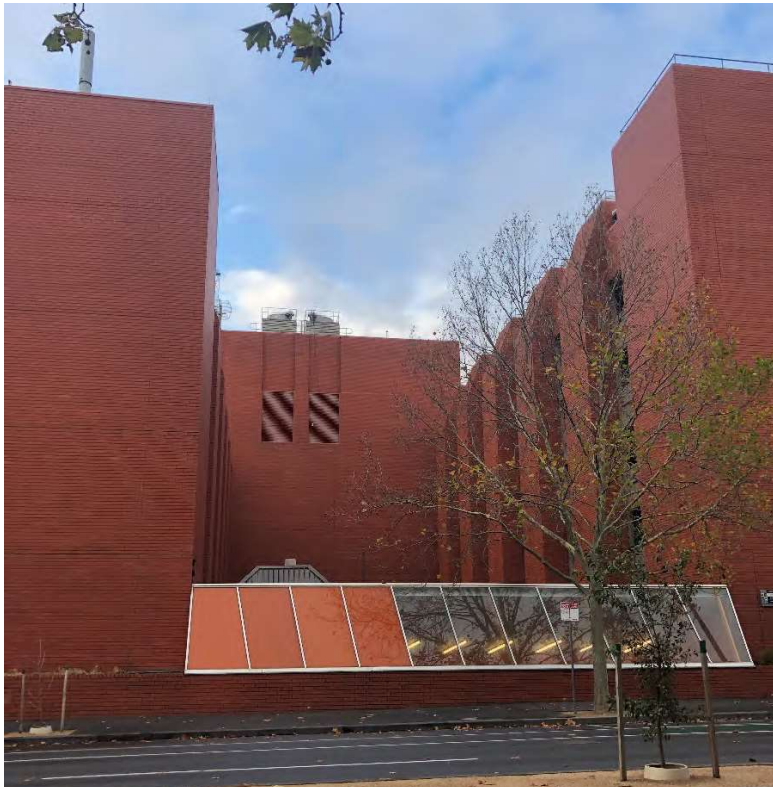


Figure 12 At right is the south elevation of Building 56; the glazed roof/atrium at centre image is over the basement level which connects Buildings 56 and 57; the north end of Building 57 is at left
Source: Lovell Chen



Figure 13 Building 57, east elevation; note entrance in recessed centre bay and the angled profile at the south end (left of image)
Source: Lovell Chen



Figure 14 South façade of Building 57, as seen from O'Grady Place, with concrete tiered levels and concrete entrance ramp
Source: Lovell Chen



Figure 15 Buildings 57 and 56, as seen from the south on Lygon Street; note the tiered form of the south elevation of Building 57 (at left)

Source: Lovell Chen

INTEGRITY

The three RMIT buildings are largely externally intact to their original state.

COMPARATIVE ANALYSIS

The three subject RMIT buildings were constructed over the period 1972 to 1983, under the authorship of the architectural practice of Demaine Russell Trundle Armstrong and Orton (later Demaine Partnership), with specific input from architect Dominic Kelly. RMIT in this period formed a link with the practice, which continues to this day.¹⁵ Their later work (post-dating the subject buildings) included, in conjunction with Edmond and Corrigan, the much celebrated city campus RMIT Building 8 (1991-94, Figure 16).¹⁶

The practice was established by Robert Demaine in 1937, who was joined in 1943 by Arthur Russell and Ailsa Trundle, and in 1957 by Tony Armstrong and Lloyd Orton, both Haddon Scholarship winners. Trundle was one of the first women to be offered a named partnership in an architectural practice in Australia.¹⁷

Buildings designed by the firm leading up to the period of the subject buildings include BP House at 1-29 Albert Road, Melbourne (1962-4, HO319, Figure 17) a finely-worked design in precast concrete panels and face brick that curves gracefully in line with St Kilda Road; and the inward-curved MLC Tower at the south-west corner of Elizabeth and Collins streets (1973, Figure 18). These buildings have been described as being unusual for the time in revealing an 'interest in strong formal gestures' in combination with 'ornament and decorative relief', and further, that they demonstrate the practice's resolve to 'enrich' Modernism.¹⁸

Neil Clerehan observed that BP House was, together with Yuncken Freeman's Royal Insurance offices, the first substantial move back towards 'solidity' in large inner-city Melbourne buildings, after the tide of curtain-walling passed, first seen from 1953 onwards.¹⁹ The MLC Tower was completed roughly in parallel with RMIT's Building

51. The firm's RMIT work also paralleled their new buildings for Caulfield Technical College (c1973-5), now the Caulfield campus of Monash University. Caulfield's Art and Design workshop building (c 1972) is an example, as was the former library there, since given a new exterior and hall by John Wardle. These technical college buildings share some commonalities, including rough-surfaced pebble-textured window framing at a monumental thickness, bracketed between slab end walls and service 'pylons' (towers) expressed in crisply cut, vivid red brick.

The two brick masses at each end of Building 51 parallel those on Mockridge, Stahle and Mitchell's slightly later (1974) car park for the Royal Women's Hospital (recommended for a Heritage Overlay control, as part of this study, Figure 19). This design also featured two largely windowless brick service blocks – or 'pylons' - at each end of the building, with the carpark levels appearing as spans 'slung' between the pylons. Drawing on earlier influences, the 'cellular' form of the building's concrete window bays also recalls Le Corbusier's use of it on the Unite d'Habitation in Marseilles (1944-52, Figure 20).

Buildings 56 and 57 continue in an evolved form from Building 51, repeating the predominant materials of red brick and concrete. The former, on its north façade, employs a strong red brick rectangular frame. The thickness and spacing of the framing resemble the wing wall spacing between nineteenth-century terrace houses. Further, the thick gauge of each frame component was reflective of the 'solidity' marking Demaine projects from BP House onwards.

Phillip Goad describes the RMIT buildings as 'striking red-brick Brutalist' buildings.²⁰ Building 57 particularly displays its Brutalist influences. In its east façade to Lygon Street, the largely unrelieved and flat red brick masses give way, or part, in the centre to reveal a sudden change to the 'scooped' vertical window bay. The south end of the brick façade also has a sharp angle which gives the building a 'jagged' appearance, in responding to the tiered concrete form of the south façade behind the wall. Such sudden alternations, or changes in the building planes, are often associated with Brutalist massing.

Architect James Stirling's Cambridge History Faculty (1963-68, Figure 21)²¹ was widely admired in Australia, and his vivid red brick usage is seen in Building 57, as in Buildings 51 and 56. Building 57 additionally reflects, on its east facade, the changes in wall angle and profile seen in the earlier Cambridge building; and on its the south side, the terraced or tiered form also seen in the Cambridge building, albeit rendered in Carlton in Brutalist concrete rather than the glazed material of Stirling's design. Stirling also often designed for tertiary institutions.

Examples referred to above, including comparative examples comprise the following places:

- RMIT Building 8, 360 Swanston Street, Melbourne (1991-94, Figure 16)
- BP House, 1-29 Albert Road, Melbourne (1962-4, HO319, Figure 17)
- MLC Tower, 303 Collins Street, Melbourne (1973, Figure 18)
- Former Caulfield Technical College, now Monash University Caulfield Campus, 900 Dandenong Road, Caulfield East (c. 1973-5)
- Caulfield's Art and Design workshop building, Monash Art Design and Architecture building, Monash University, Caulfield Campus, 900 Dandenong Road, Caulfield East (c 1972)
- Royal Women's Hospital carpark (recommended for a Heritage Overlay control, as part of this study, Figure 19).
- Unite d'Habitation, 280 Boulevard Michelet, Marseilles, France (1944-52, Figure 20).
- Faculty of History, University of Cambridge, West Road, Cambridge, United Kingdom (1963-68, Figure 21)



Figure 16 RMIT Building 8
Source:
<http://architecture.rmit.edu.au/projects/rmit-building-8/>



Figure 17 BP House, HO319
Source:
<http://www.slv.vic.gov.au/pictoria/gid/slv-pic-aab80516>



Figure 18 MLC Tower
Source: Streetview



Figure 19 Royal Women's Hospital Carpark
Source: Lovell Chen



Figure 20 Unite d'Habitation, Marseilles
Source:
<http://architecturalmoleskine.blogspot.com/2011/10/le-corbusier-unite-dhabitation-in.html>



Figure 21 Cambridge History Faculty
Source: Biblioteca Cambridge

ASSESSMENT AGAINST CRITERIA

Yes	CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).
	CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
	CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
	CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
Yes	CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).
	CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)
	CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
	CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The three RMIT buildings, located in a complex of RMIT (Royal Melbourne Institute of Technology) buildings in the south of Carlton, are significant. The subject buildings are:

- Building 51 at 80-92 Victoria Street (1972)
- Building 56 at 115 Queensberry Street (1976)
- Building 57 at 53 Lygon Street (1983)

HOW IT IS SIGNIFICANT

RMIT Buildings 51, 56 and 57, located in a block bounded by Queensberry, Lygon, Victoria and Cardigan streets, Carlton, are of local historical and aesthetic significance.

WHY IT IS SIGNIFICANT

Royal Melbourne Institute of Technology (RMIT) Buildings 51, 56 and 57 are of historical significance (Criterion A). The buildings were constructed between 1972 and 1983 to designs by the architectural practice of Demaine Russell Trundle Armstrong and Orton (later Demaine Partnership), with specific input from architect Dominic Kelly. The practice had earlier, in 1971, prepared a master plan for RMIT's expansion into Carlton, at a time when the institute was experiencing significant growth in student numbers and course offerings. RMIT embarked on its Carlton building plan from 1970, after the Victorian government set aside properties for the institute's development at the southern end of the suburb. The block in which the subject buildings are located was situated immediately to the north of the city campus, and also in close proximity to Trades Hall with which the institute, originally the Working Men's College founded in 1887, had long had an association.

RMIT Buildings 51, 56 and 57 are also of aesthetic significance (Criterion E). The architects, Demaine, are a highly regarded Melbourne-based architectural practice, with a comprehensive and diverse portfolio of work including hospital, institutional, corporate and educational projects. Although their master plan for the Carlton campus was never fully realised, the three subject buildings, and their tertiary uses, were largely anticipated in the plan. This included their substantial footprints and overall massing, and notably their distinctive and monumental brick service shafts to the rear elevations. Aesthetically, the three buildings form a largely cohesive group, unified in the use of large-scale (monumental) red brick volumes; huge expanses of plain red brick walling; recessed vertical window bays or, alternatively in the earlier building, regular arrangements of concrete window grilles; concrete detailing often expressed as a rough pebble-textured finish; and the striking service shafts with their corbelled forms.

While they are of a group, the three buildings are also individually distinguished, with each demonstrating different architectural references and specific influences, including some Brutalist influences. Building 51 shares commonalities with other Demaine tertiary buildings of the general period, including the rough-surfaced pebble-textured window panels bracketed between brick end walls and service towers; and the 'cellular' form of the window grilles which recalls Le Corbusier's earlier work. Building 56 on its north façade employs a thick red brick rectangular frame, reflective of the 'solidity' which marked Demaine projects from the 1960s onwards, which was in turn a reaction to the earlier predominance of curtain walling. Building 56 is also distinguished by its incorporation of a basement level and lightwell to the north side, which is largely concealed from Queensberry Street; and by its innovative continuous window framing system. Building 57 is the more overtly Brutalist of the three, seen in the angled ('jagged') form of the east façade to Lygon Street, and its sudden central break which reveals a 'scooped' vertical window bay. The tiered concrete form and concrete entrance ramp of the south elevation also draw strongly on Brutalist influences.

More broadly, the buildings are of aesthetic significance for being reflective of the built form changes in Carlton in the later twentieth century, when contemporary architects were responsible for some celebrated new developments which, in turn, challenged the typical building form and character of the suburb. The three buildings are also significant as large and robust forms, which dominate their contexts, and draw attention to RMIT's presence in this area of Carlton.

RECOMMENDATIONS

The three buildings are recommended to be added to the Heritage Overlay as a serial listing, with the Schedule as follows.

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
NAME OF INCORPORATED PLAN UNDER CLAUSE 43.01-2	No
ABORIGINAL HERITAGE PLACE	No

REFERENCES

See endnotes.

PREVIOUS STUDIES

**Not identified in any
previous studies.**

ENDNOTES

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- 4 Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008, p. 64.
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- 9 Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008, p. 96.
- 10 Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008, p. 98.
- 11 <https://www.rmit.edu.au/maps/melbourne-city-campus/building-51>, accessed 26 May 2019.
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- 13 Harriet Edquist and Elizabeth Grierson, *A Skilled Hand and Cultivated Mind: A Guide to the Architecture and Art of RMIT University*, RMIT University, 2008, p. 96.
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- ¹⁹ Neil Clerehan, 'The Contemporary City', Introduction, in Philip Goad (ed., contrib.), *Melbourne Architecture*, Watermark, Sydney, 1999, p.176.
- ²⁰ Philip Goad, 'Demaine, Russell, Trundle, Armstrong and Orton', in Philip Goad and Julie Willis (eds., contrib.), *The Encyclopedia of Australian Architecture*, Cambridge, Melbourne, 2011, p. 199.
- ²¹ Cambridge University: Faculty of History: The Building, via <https://www.hist.cam.ac.uk/directory/building>, viewed 17 April 2019.

ATTACHMENT D STATEMENTS OF SIGNIFICANCE FOR PLACES IN HO1

- Clyde Hotel, 385 Cardigan Street
- 1880s villa with rear 1980s art gallery, 68 Drummond Street
- San Marco Social Club (former 1880s dance hall/Monash House), 149-151 Canning Street
- Historic Carlton Squares (Argyle Square, Lincoln Square, Macarthur Square, Murchison Square, University Square), Carlton

SITE NAME CLYDE HOTEL

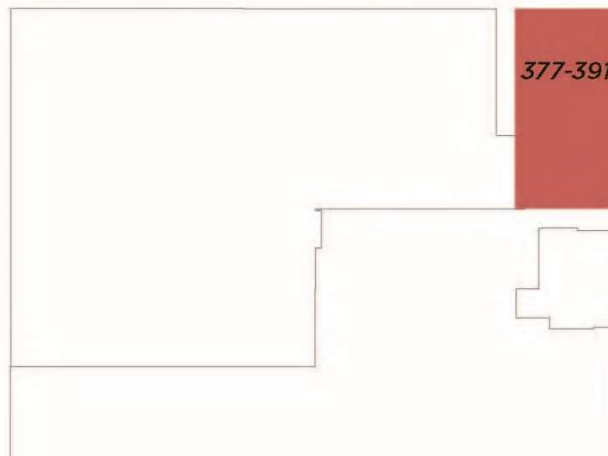
STREET ADDRESS 377-391 CARDIGAN STREET, CARLTON, VIC 3053

PROPERTY ID 101613



ELGIN ST

SWANSTON ST



CARDIGAN ST

SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE C

HERITAGE OVERLAY HO1

PROPOSED CATEGORY SIGNIFICANT

PLACE TYPE HOTEL

DESIGNER / ARCHITECT / ARTIST: JOY & MCINTYRE

BUILDER: A CLISSOD

DESIGN PERIOD: INTERWAR PERIOD (C.1919-C.1940)

DATE OF CREATION / MAJOR CONSTRUCTION: 1923 & 1940

Recommendation: Upgrade from a contributory place to a significant place within the Carlton Precinct HO1.

Extent of overlay:

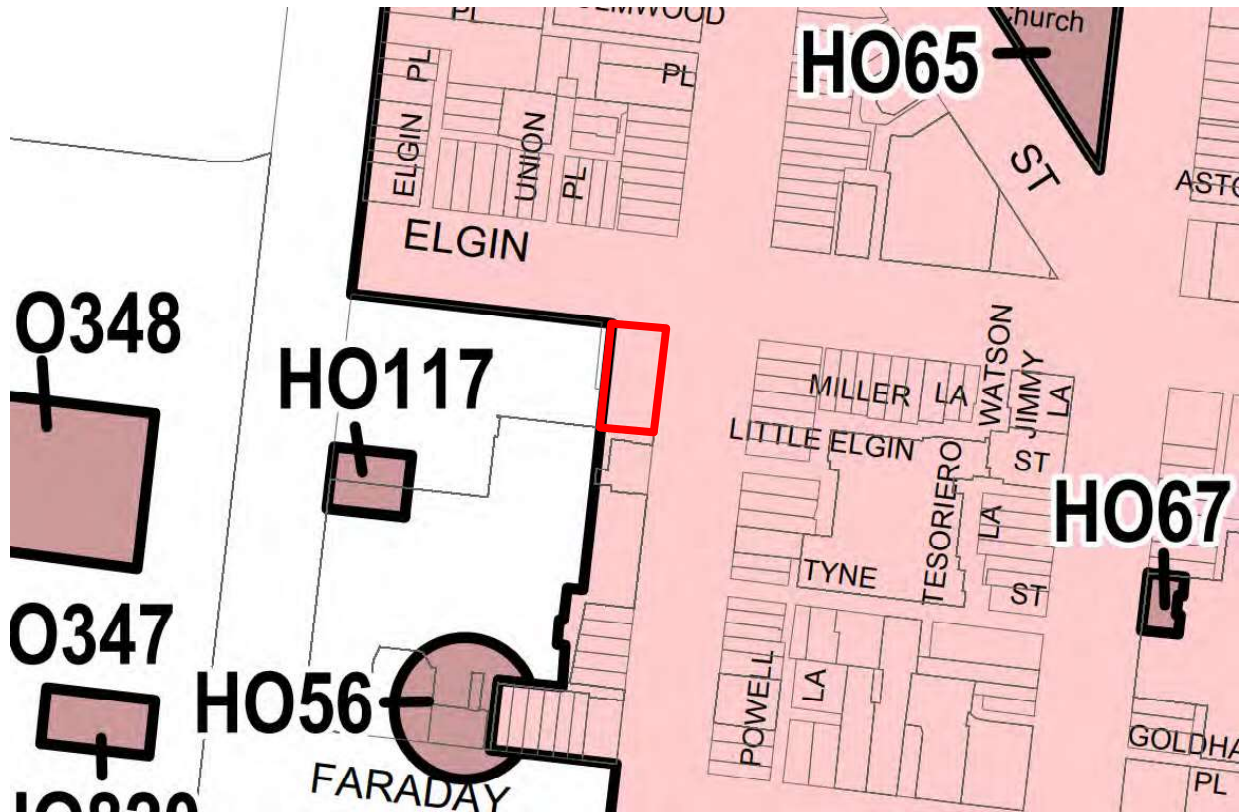


Figure 1 The extent of overlay currently included in the Carlton Precinct HO1, as indicated by the red line
Source: Melbourne Planning Scheme

SITE HISTORY

The site on which the Clyde Hotel is located, at 377-391 Cardigan Street, Carlton, was originally part of Crown allotment 13, section 40, in the parish of Jika Jika, county of Bourke. In 1865, the site at the corner of Cardigan and Elgin streets was listed in the *Sands & McDougall directory* as vacant land.¹ The following year, a hotel owned by John Graham occupied the site.² In March 1865, a tender notice was published in the *Argus* newspaper calling for tenders for the erection of 'a hotel, shop & two dwelling houses' at the corner site. The architect was listed as John Flannagan.³ As with many larger nineteenth century hotels, the Clyde Hotel offered both refreshment and accommodation. One notice in the *Argus* in 1869 advertised a vacancy for the:

[f]ront bedroom, healthy position, board optional ... private entrance.⁴

The hotel can be seen in the Melbourne and Metropolitan Board of Works (MMBW) plans of the 1890s (Figure 2, Figure 3). These plans show that the hotel building was then smaller, and the present hotel site also comprised two brick houses (south of the hotel) fronting Cardigan Street. Two houses were identified in the 1865 building application plan, although it is unclear if the shop was also constructed. The site's western elevation bordered a lane.

Under the ownership of Osmond Smith, the hotel underwent two programmes of major change: in 1923 and again in 1940. The interwar redevelopment was in the context of stricter controls and standards for hotel buildings arising from the Licensing Control Board's establishment in the early twentieth century. In 1923, an application was made to the City of Melbourne for reconstructing the hotel, with works valued at £3,000.⁵ The

reconstructed hotel was designed by architects Joy & McIntyre, and extended the hotel building to the south, to the site on Cardigan Street where the two brick houses had previously been located. It is not known if any of the earlier hotel was retained with these works. As can be seen on architectural drawings prepared by the architect, the new hotel building (Figure 4, Figure 5) had large arched windows at ground floor and slender rectilinear windows at first floor, both with what appears to be leadlight glazing; roughcast render; a high stepped parapet to both street elevations, with pedimented 'The Clyde Hotel' signage panels; a chamfered corner entrance and additional entrances to both street elevations. The hotel retained accommodation, with seven bedrooms upstairs, as well as bar, 'commercial room', staff accommodation, dining room, parlour and sitting room at ground level. The contractor for the works was A Clissod.

Interestingly, in 1940, Osmond Smith again undertook works to the Clyde Hotel, with Robert H McIntyre once again preparing the new design (Figure 6). An application was made to the City of Melbourne for alterations and additions to the building, with works valued at £3,300.⁶ The main internal change was to the ground floor, with the public bar expanded, and new ladies parlour created with the roofing over of the rear yard. Externally, Moderne detailing and finishes were added, with the presentation of the hotel updated. The roughcast render was replaced with a smooth render and string course detailing was added at first floor level; the window openings were retained but the glazing was simplified; the parapet form was modified, with the stepped profile flattened out and the signage panels removed; and new 'CLYDE HOTEL' signage was added to both street elevations (Figure 7). Additional entries were also created on both elevations. Further alterations were undertaken in the early 1970s, which comprised the addition of the single storey extension to the south on Cardigan Street.⁷ More recently, the exterior of the building appears to have been refurbished, but otherwise presents in much the same form and expression as it did following the 1940s works.

The Clyde Hotel continues to operate as a licensed hotel.

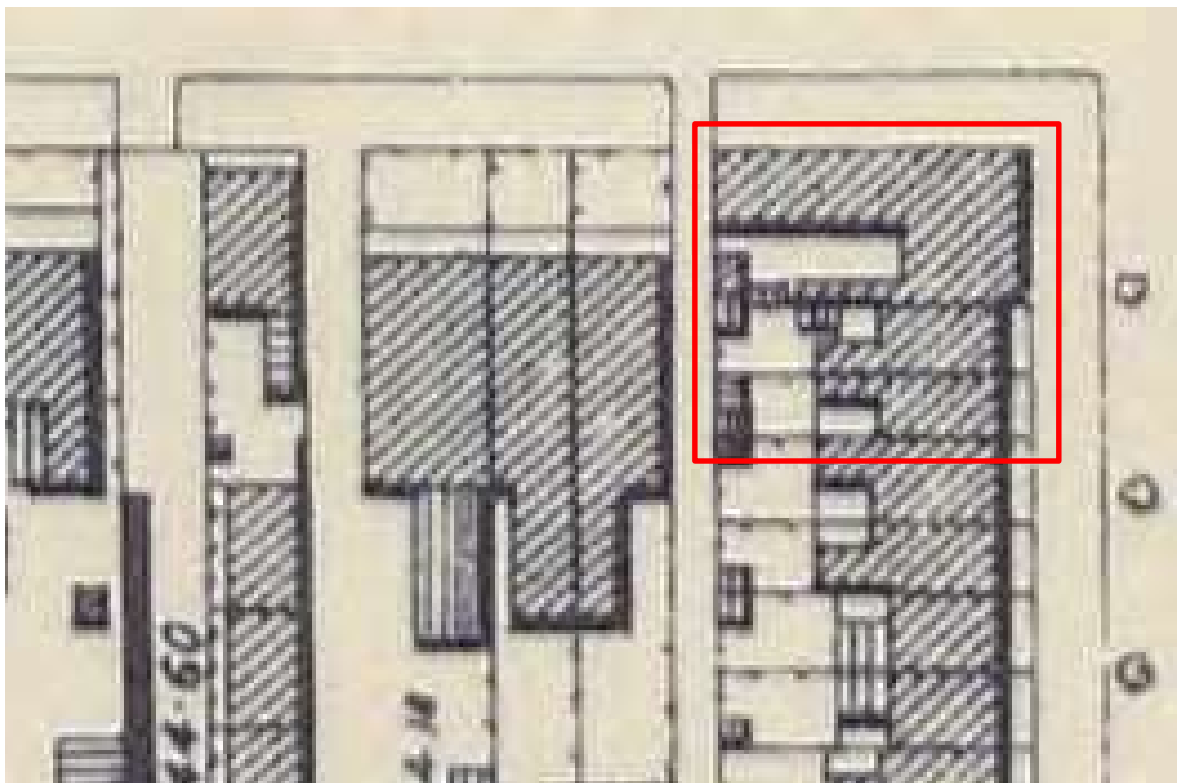


Figure 2 1896 plan of the subject site, as indicated in red
Source: Melbourne and Metropolitan Board of Works, 'City of Melbourne', 30, 60:1, State Library of Victoria

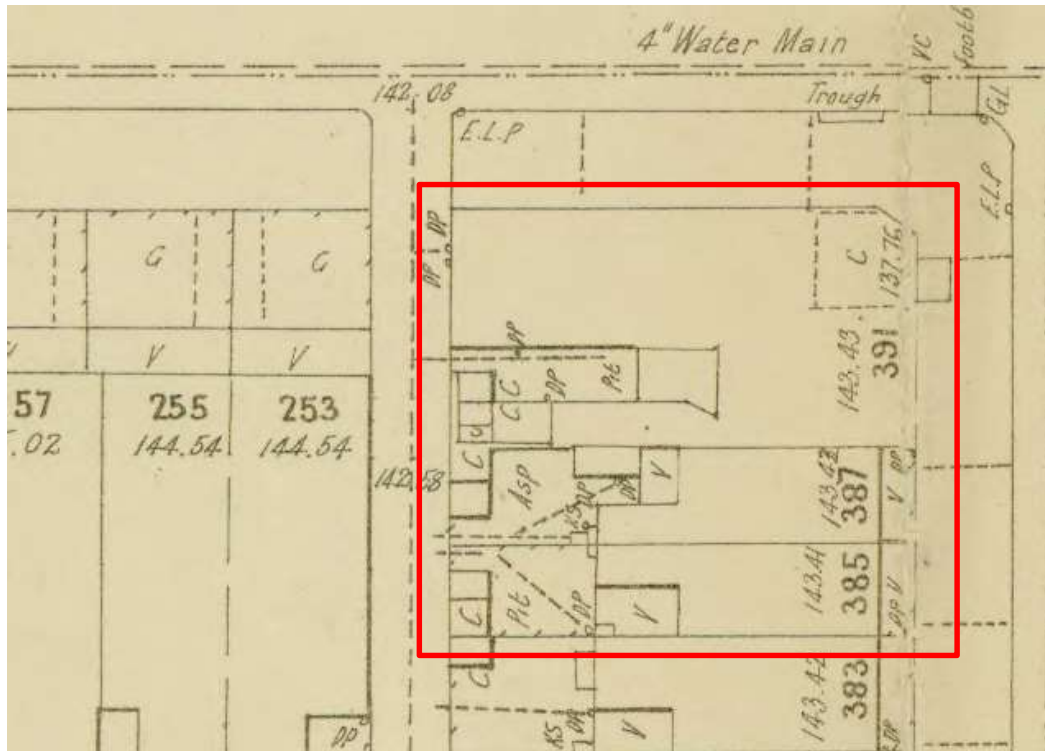


Figure 3 MMBW detail plan no. 1171, 1897, with hotel and houses in subject site indicated
Source: State Library of Victoria

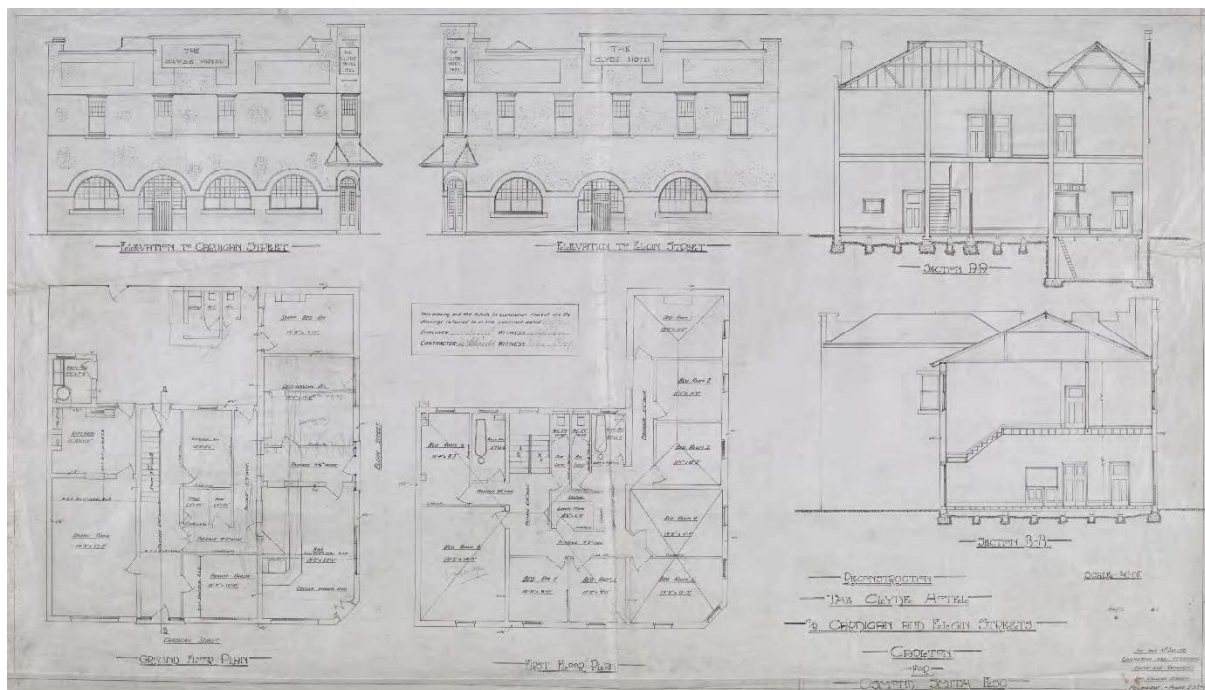


Figure 4 Plans for the reconstructed Clyde Hotel, designed by architects Joy & McIntyre, 1923
Source: Joy & McIntyre, architects, LTAD195/13/1, State Library of Victoria



Figure 5 Detail of 1923 plan of reconstructed Clyde Hotel, showing Cardigan Street elevation
Source: Joy & McIntyre, architects, LTAD195/13/1, State Library of Victoria

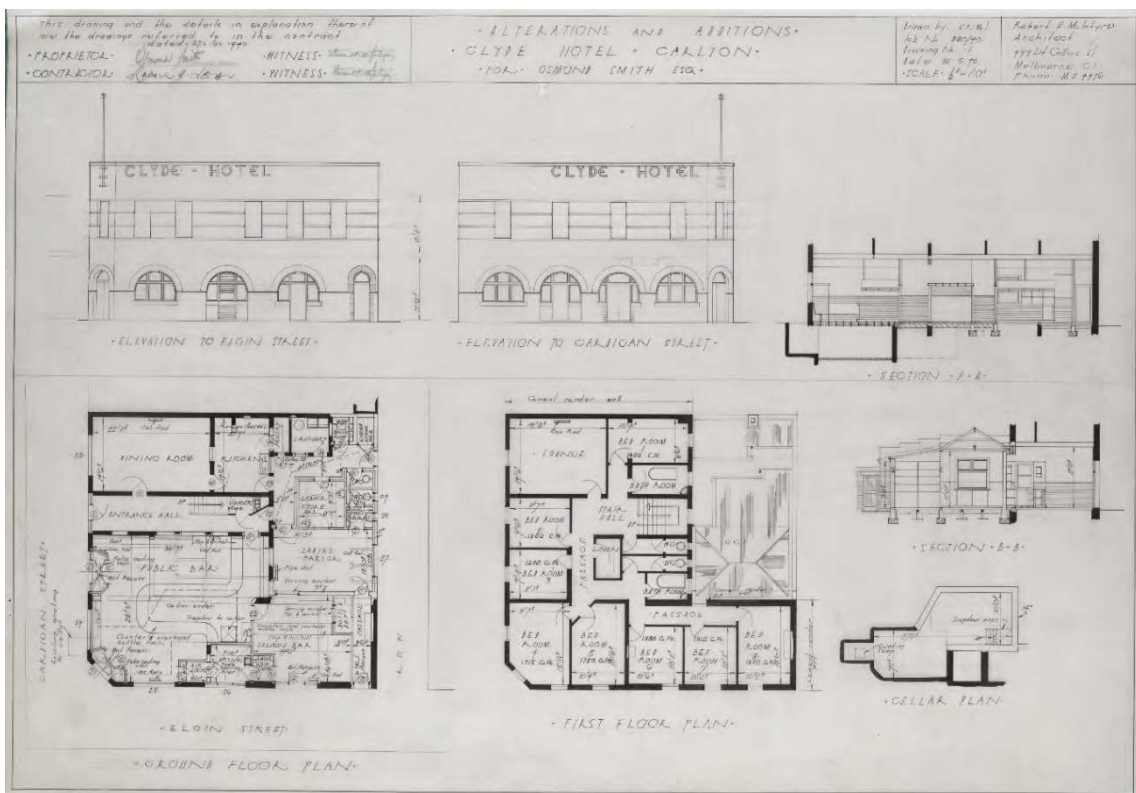


Figure 6 Plan of 1940 renovation works to the Clyde Hotel, designed by Robert H McIntyre
Source: LTAD195/13/2, Robert H McIntyre, State Library of Victoria

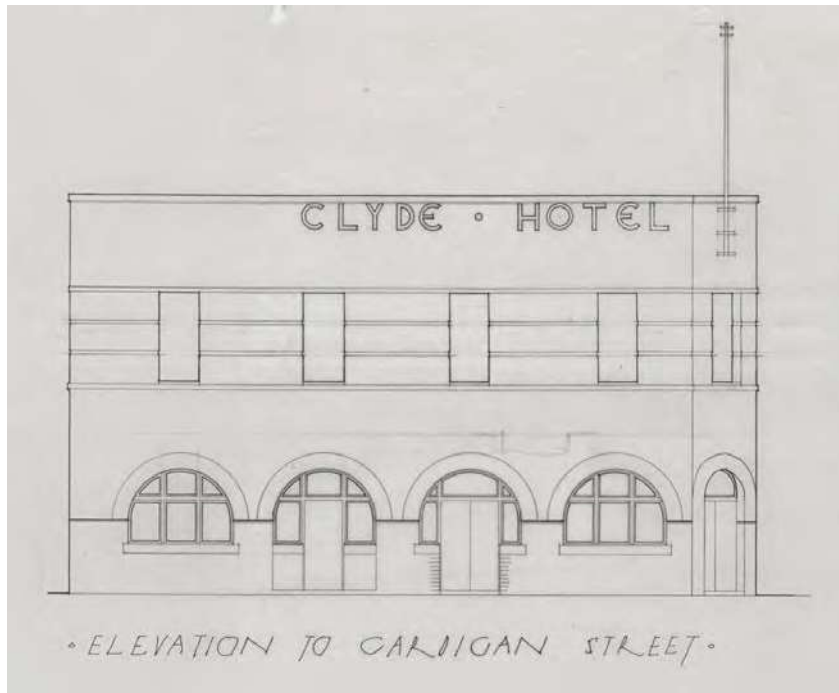


Figure 7 Detail of plan of 1940 renovation works to the Clyde Hotel, designed by Robert H McIntyre
Source: LTAD195/13/2, Robert H McIntyre, State Library of Victoria

SITE DESCRIPTION

The Clyde Hotel is a substantial hotel building, located at the south-west corner of Cardigan and Elgin streets, in Carlton. It is a rendered masonry building of two-storey height, with a high parapet and chamfered corner entrance, and additional entries to the street elevations. Its current presentation is largely consistent with the form and expression of the building following a Moderne makeover of 1940. The hotel has a smooth render finish, with string course detailing to the upper level; and a tiled dado to the ground floor. Large arched windows and openings are set within the dado, and extend above it with their arched form emphasised by rendered mouldings and brick surrounds. Slender and simply detailed rectilinear windows are at first floor level. The parapet is high and flat, and also simply detailed as per the Moderne expression. 'CLYDE HOTEL' signage is prominent in the parapet to both street elevations. There is a single storey extension and covered beer garden to the south on Cardigan Street, and a large roof deck set behind (in part) the high parapet.

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The Clyde Hotel, at 377-391 Cardigan Street, Carlton is significant in the Carlton Precinct HO1.

HOW IT IS SIGNIFICANT

The Clyde Hotel, at 377-391 Cardigan Street, Carlton is of local historical and aesthetic significance in the Carlton Precinct HO1.

WHY IT IS SIGNIFICANT

The Clyde Hotel is of historical significance (Criterion A) in the Carlton Precinct HO1. While the current building dates from 1923, with a 1940 makeover, the first hotel began operating on this site in c.1866, under the ownership of John Graham. In the interwar period, under owner Osmond Smith, the hotel underwent two programmes of major change: in 1923 and again in 1940. These interwar redevelopments were reflective of

stricter controls and standards for hotel licenses and buildings, following the establishment in the early twentieth century of the Licensing Control Board. The retention and upgrading of the hotel, over some 150 years, is also testament to its viability and popularity, the latter linked to its proximity to the University of Melbourne and Carlton's student population.

The Clyde Hotel is also of aesthetic significance (Criterion E) in the Carlton Precinct HO1. It is a substantial and prominently located corner hotel, and in the tradition of such hotels it has a chamfered corner entrance and two architecturally detailed streetscape elevations. The current form and expression of the building reflects a Moderne makeover of 1940; and while interwar makeovers were common with inner suburban hotels in Melbourne, the works to the Clyde Hotel were particularly well resolved. The exterior of the building also remains largely intact to this late interwar refurbishment, with elements of note including the smooth render finish with string course detailing to the upper level; tiled dado to the ground floor; large arched windows and openings at ground floor with their form emphasised by rendered mouldings and brick surrounds; slender and simply detailed rectilinear windows at first floor level; and the high and flat parapet with 'CLYDE HOTEL' signage.

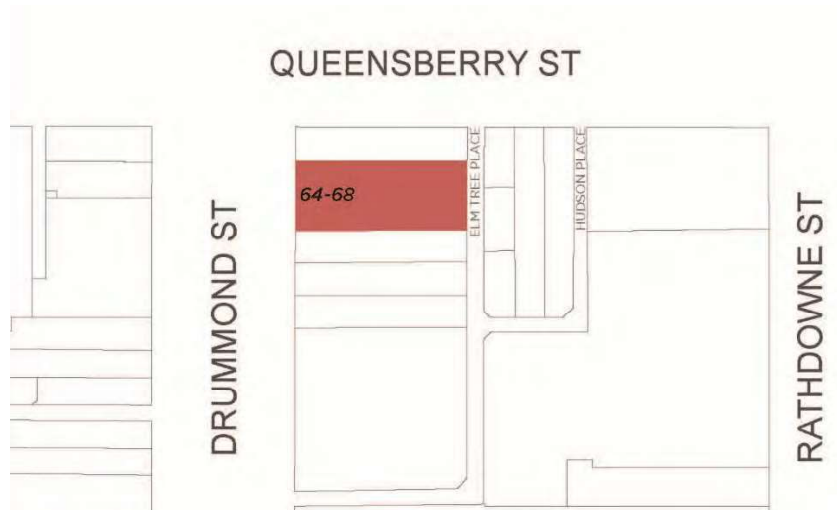
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See endnotes.

ENDNOTES

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- 3 *Argus*, 18 March 1865, p. 3, via Miles Lewis Australian Architectural Index, record no. 27172, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 15 January 2018.
- 4 *Argus*, 21 April 1869, p. 8.
- 5 City of Melbourne, Building Application Index, 389-391 Cardigan Street, Carlton, BA 5552, 12 September 1923, Public Record Office Victoria, via www.ancestry.com.au, accessed 16 January 2019.
- 6 City of Melbourne, Building Application Index, 389-391 Cardigan Street, Carlton, BA 21371, 36 June 1940, Public Record Office Victoria, via www.ancestry.com.au, accessed 16 January 2019.
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SITE NAME	VICTORIAN VILLA AND DEUTSCHER FINE ART GALLERY ADDITION
STREET ADDRESS	64-68 DRUMMOND STREET, CARLTON, VIC 3053
PROPERTY ID	102769



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE	C (VICTORIAN VILLA)	HERITAGE OVERLAY	HO1
PROPOSED CATEGORY	SIGNIFICANT	PLACE TYPE	VICTORIAN VILLA & ART GALLERY
DESIGNER / ARCHITECT / ARTIST:	TWENTYMAN & ASKEW, NONDA KATSALIDIS	BUILDER:	N/A
DESIGN PERIOD:	LATE TWENTIETH CENTURY (1965-2000)	DATE OF CREATION / MAJOR CONSTRUCTION:	1884, 1985-88

Recommendation: Include the 1980s extension as a significant element within the HO1 precinct.

Extent of overlay:

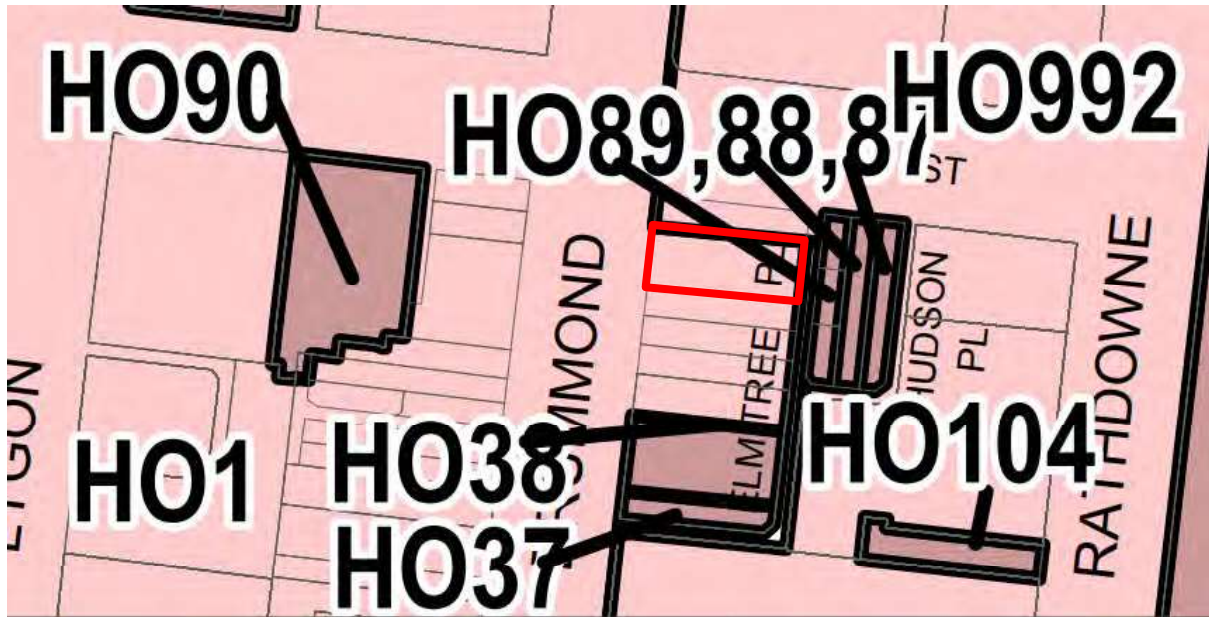


Figure 1 The extent of overlay currently included in the Carlton Precinct HO1, as indicated by the red line
Source: Melbourne Planning Scheme

SITE HISTORY

The site at 64-68 Drummond Street, Carlton was part of the 1856 Crown land grant to the Wesley Church, of eight allotments at the northern end of the section bound by Drummond, Queensberry, Rathdowne and Victoria streets. The site was developed by the Wesleyans to comprise a church and immigrants' home.¹ After the Wesleyan Church disposed of the land in the early 1880s, it was redeveloped for residential purposes. The subject residence at 64-68 Drummond Street was subsequently built for William E Adcock, a journalist and businessman, whose businesses interests in Adcock Bros was the subject of much legal proceedings during the late nineteenth century.²

By the late nineteenth century, some distinction had emerged between development in the north and south of Carlton. With the construction of the Royal Exhibition Building and development of Carlton Gardens, the main thoroughfares in the south, including Drummond Street, attracted more affluent middle-class development, including larger houses such as the subject dwelling, and many of its neighbours.

The substantial double-fronted two-storey residence was designed by architects Twentyman & Askew, and completed by 1884.³ Twentyman & Askew were highly regarded architects of the late nineteenth century, and have been described as particularly flourishing in the '1880s land boom decade' when they were a popular choice for the design of 'suburban mansions and villas'.⁴ The property can be seen on the Melbourne and Metropolitan Board of Works (MMBW) plan of 1896, with a front garden, side and rear yards, with the house comprising a double-height canted bay window to the front, and a rear wing on the south-east of the property (Figure 2). In the 1920s, the house was converted by the Salvation Army into a women's hostel, known as Hope Hall.⁵ This use continued into the 1960s.⁶

In the 1980s, the building in part became the Deutscher Fine Art Gallery, when the owner was art dealer, Chris Deutscher. The original rear wing on the south-east was demolished, and in 1985-88 on the eastern half of the site a large gallery addition was constructed, designed by Nonda Katsalidis of Katsalidis Pty Ltd.

Nonda Katsalidis had graduated in architecture from the University of Melbourne in 1976, and from 1979 to 1983 he was in sole practice, before forming Katsalidis & Partners in 1984. The art gallery addition was designed and built in this period, before 1988; after that time Katsalidis was involved in several practices before forming Nation Fender Katsalidis with Robert Nation and Karl Fender in 1996. That practice, which Robert Nation left in 2003, went on to become one of Australia's pre-eminent and most awarded architectural firms.⁷

The gallery addition comprised a garage, library, office and storage area on the ground floor and family, dining and living rooms on the upper level, as well as a kitchen, outdoor terrace and pool. A glass enclosed internal courtyard with a pond was conceived as the focus of the new structure and extended over both floors.⁸ The addition won both the 1988 Victorian Architectural Medal, and the Merit Award for Residential: Alterations & Extensions.⁹ Following the closure of the gallery, the building was occupied as offices.

Compositionally, the gallery addition was well regarded for its simple plan form and deliberate contrast to the Victorian dwelling. The unashamedly internal focus of the addition was praised, as was its overt urbanism and 'defensive attitude to its neighbours' including completely surrounding itself with two storey walls. The internal focus was attributed to Katsalidis pursuing 'a particularly urban pursuit' whereby the building did not seek to 'establish communion' with the landscape. Rather, the 'landscape' was internal and focused on the glass-lined courtyard and the sequencing of rooms around it. The addition was also praised for its layering of materials and selective use of strong colour.¹⁰

The addition explored a number of Postmodern themes. It was concerned with planes, sculptural forms, colour and abstraction with materials, used in an overtly decorative manner. Postmodern architecture had emerged in the 1960s as a reaction against the austerity, formality and lack of variety of modern architecture. In Italy, the movement was led by architect Aldo Rossi, who criticised the rebuilding of Italian cities and buildings in the Modernist style. Aldo Rossi's unfinished San Cataldo Cemetery in Modena, Italy, of 1971, is considered one of the first and most important of the Postmodern buildings.¹¹ It clearly appears to have provided some impetus for the Katsalidis design, as per Figure 3.

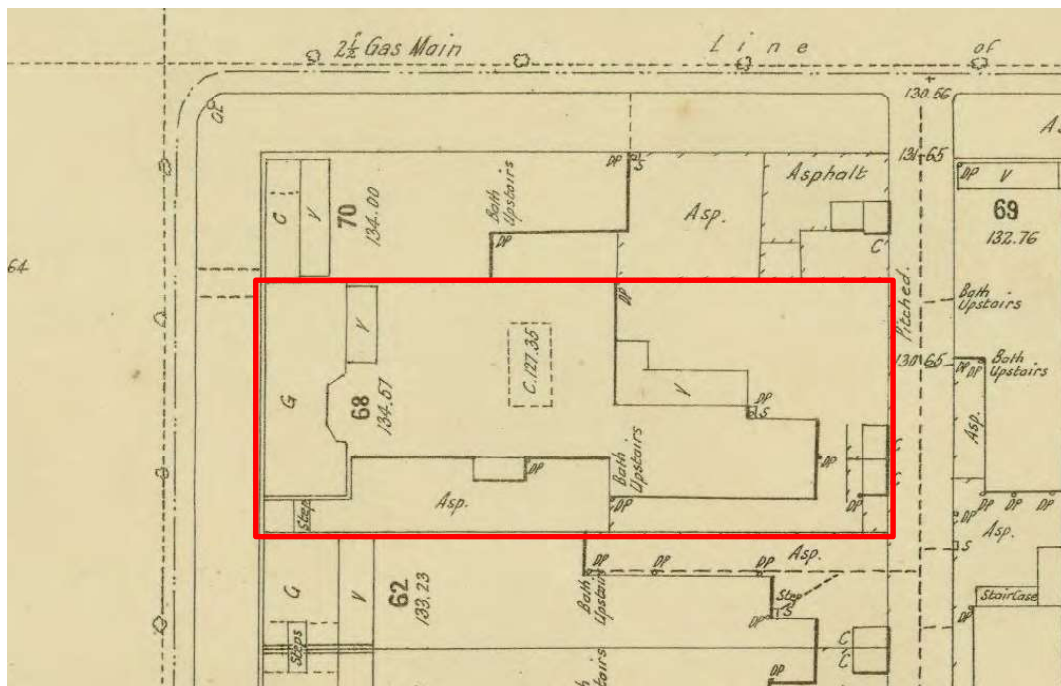


Figure 2 MMBW detail plan no. 1181, 1896, with subject property indicated
Source: State Library of Victoria



Figure 3 Ossuary cube in the courtyard of San Cataldo Cemetery
Source: <https://www.dezeen.com/2015/07/30/san-cataldo-cemetery-modena-italy-aldo-rossi-postmodernism/>; photograph by Diego Terna



Figure 4 Looking south along rear lane, with the 'perforated' Queensberry Street elevation at right
Source: Lovell Chen



Figure 5 Victorian villa, 64-68 Drummond Street, Carlton

SITE DESCRIPTION

The subject property comprises a substantial asymmetrical two-storey Victorian villa, constructed in 1884 (Figure 5). The villa is finished in rendered masonry with Italianate detailing and is notable for its bold massing. The dwelling incorporates a projecting double-height canted window bay to the southern side of the façade, wide eaves on grouped brackets and a two storey verandah. On the eastern side of the property, where the original rear wing was demolished in the mid-1980s, is a large extension designed to incorporate both living/residential and art gallery-related spaces. The external face which is most visible is that to Queensberry Street (north wall of the extension), albeit visible behind a small undeveloped car parking area; and is of two-storey scale and of red ochre masonry perforated with a regular grid of square openings. The eastern wall, to the right of way, is also of masonry with a double garage door and an upper level of glass bricks. Other visible original elements of the extension include concrete framing and an inverted cantilevered roof over part of the top level.

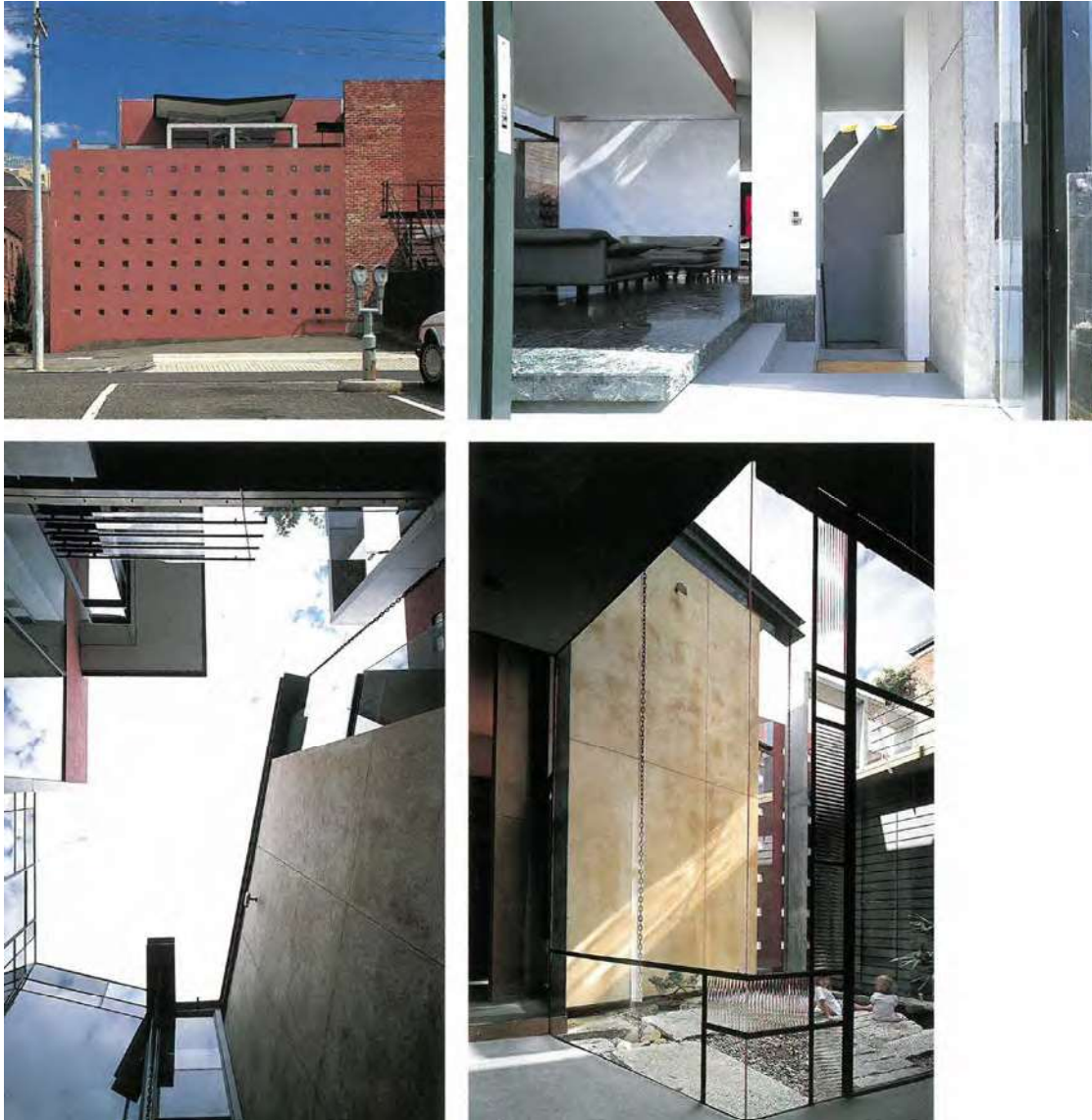


Figure 6 Photographs by Scott Frances of the extension at the rear of 64-68 Drummond Street. The top images depict the addition's north elevation and living room and the bottom images, the internal courtyard

Source: Graham Jahn, *Contemporary Australian Architecture*, G+B Arts International, East Roseville, 1994, p. 178

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The 1880s Victorian villa and 1980s art gallery addition, at 64-68 Drummond Street, Carlton, is significant in the Carlton Precinct HO1.

HOW IT IS SIGNIFICANT

The 1880s Victorian villa and 1980s art gallery addition, at 64-68 Drummond Street, Carlton, is of local historical and aesthetic significance in the Carlton Precinct HO1.

WHY IT IS SIGNIFICANT

The 1880s villa, as a substantial double-fronted two-storey Victorian dwelling constructed in 1884, is of historical significance in the Carlton Precinct HO1 (Criterion A). It is associated with the 1880s Boom in Carlton, and was constructed in an area of Drummond Street in the southern part of Carlton, which from this time – and coincidental with the development of the nearby and prestigious Royal Exhibition Building and Carlton Gardens – attracted grander and more substantial residences. The 1880s building, and its 1980s art gallery addition, is also of aesthetic significance in the Carlton Precinct HO1 (Criterion E). The Victorian villa presents as a largely externally intact dwelling to Drummond Street, enhanced by its prominent and projecting double-height canted window bay and Italianate detailing. The dwelling is one of the ‘suburban mansions and villas’ designed by noted architects of the 1880s Boom, Twentyman & Askew; and is located in an intact section of Drummond Street celebrated for its collection of grand and intact Victorian dwellings.

Some 100 years after its construction, and under the ownership of art dealer, Chris Deutscher, the rear wing of the villa was demolished to make way for an addition, with the property becoming in part the Deutscher Fine Art Gallery. Constructed in 1985-88 to a design by the now renowned architect Nonda Katsalidis, and within ten years of his graduation from the University of Melbourne, the extension won both the 1988 Victorian Architectural Medal, and the Merit Award for Residential: Alterations & Extensions. It explored a number of Postmodern themes using planes, sculptural forms, colour and abstraction with materials in an overtly decorative manner. The unashamedly internal focus of the building was also praised, as was its overt urbanism and ‘defensive attitude to its neighbours’. Aesthetically and architecturally, the two property components – combining the 1880s villa and the 1980s extension – present contrasting faces to their respective streets. However, the Victorian villa is very much within the distinguished Drummond Street oeuvre, while the modern art gallery addition speaks, with a voice that is unique in the local area, more boldly to Queensberry Street, albeit over an undeveloped car parking area on its north side.

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See endnotes.

ENDNOTES

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- ⁴ A Willingham, ‘Twentyman & Askew’, in P Goad & J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p. 720.
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- ⁹ Phillip Goad, *Judging Architecture: Issues, Divisions, Triumphs: Victorian Architecture Awards 1929-2003*, Royal Australian Institute of Architects, Victorian Chapter, Melbourne, 2003, p. 298.
- ¹⁰ Graham Jahn, *Contemporary Australian Architecture*, G+B Arts International, East Roseville, 1994, pp. 177-9.
- ¹¹ [tps://www.dezeen.com/2015/07/30/san-cataldo-cemetery-modena-italy-aldo-rossi-postmodernism/](https://www.dezeen.com/2015/07/30/san-cataldo-cemetery-modena-italy-aldo-rossi-postmodernism/)

SITE NAME SAN MARCO IN LAMIS SOCIAL CLUB

STREET ADDRESS 149-151 CANNING STREET, CARLTON, VIC 3053

PROPERTY ID 101427



SURVEY DATE: SEPTEMBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE C

HERITAGE OVERLAY HO1

PROPOSED CATEGORY SIGNIFICANT

PLACE TYPE HALL

DESIGNER / ARCHITECT / ARTIST: H W & F B TOMPKINS (1924)

BUILDER: DENTON & HEARN DEN

DESIGN PERIOD: VICTORIAN PERIOD (1851-1901)

DATE OF CREATION / MAJOR CONSTRUCTION: 1885-86, ALTERATIONS 1924

Recommendation: Upgrade from a contributory place to a significant place within the HO1 precinct.

Extent of overlay:

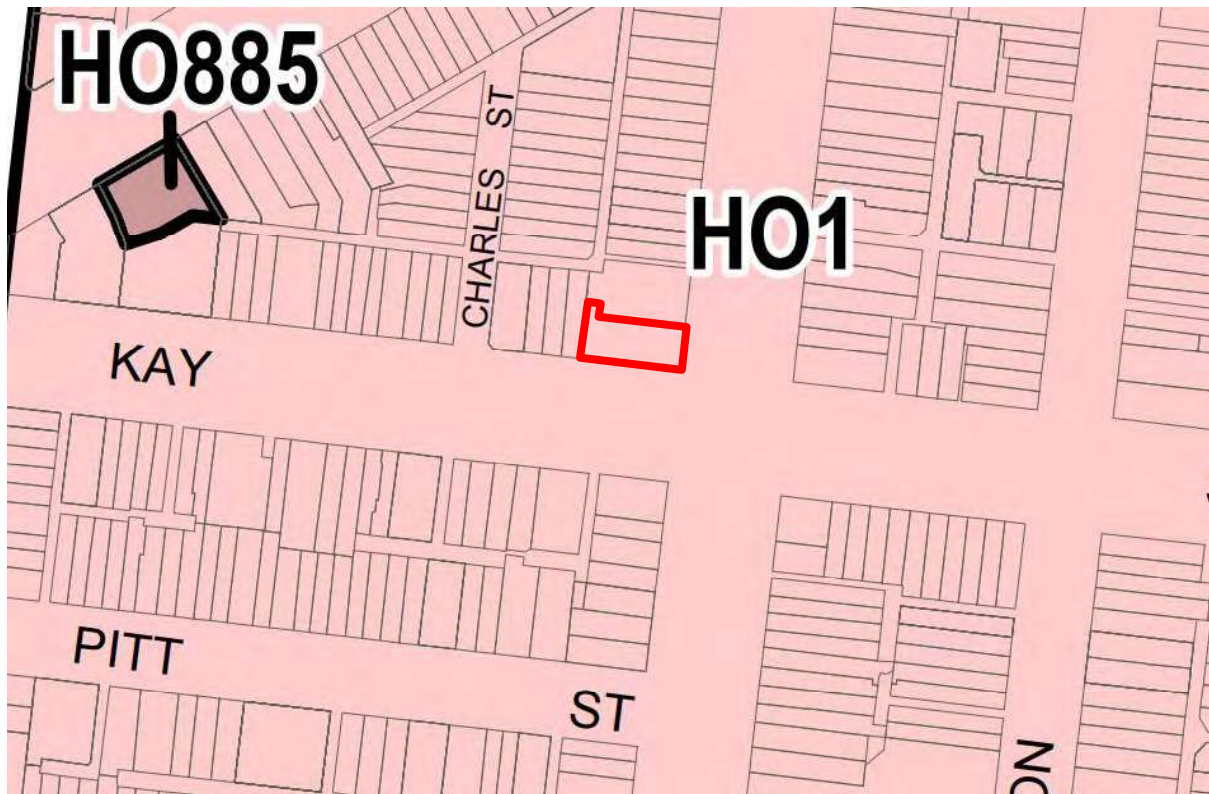


Figure 1 The extent of overlay currently included in the Carlton Precinct HO1, as indicated by the red line
Source: Melbourne Planning Scheme

SITE HISTORY

The hall, known as the San Marco in Lamis Social Club, is located at the north-west corner of Kay and Canning streets. Following its construction in 1885-86, it became a focus for socialising and meeting in Carlton, for different community groups.

An Oddfellows Hall was established on the site by late 1878, with the Loyal Prince Arthur Lodge relocating to the hall in November 1878.¹ The hall's owner, John Curtis, held dance classes as well as dance nights every Wednesday, Thursday and Friday.² Curtis was also the secretary of the Athenaeum Club for 30 years, and was described as 'a man of great culture'.³ In 1885-86, a new hall known as Fernshawe House was constructed for Curtis on the site. It accommodated a dancing academy and factory, and opened in April 1886. The new hall was built by Denton & Hearnden of Princes Hill, and the architect is unknown.⁴ The *Fitzroy City Press* reported on its opening:

Mr Curtis ... celebrated the opening of his new academy in Canning Street, Carlton, by a grand ball and supper ... the exterior portion of the building does not present a very imposing appearance, but the interior is a very model of excellent, with its statues, large mirrors and numerous lamps ... Ante, clock and retiring rooms are provided, also a fernery...⁵

A description of a ball held in 1886 revealed the popularity of the events: dancing continued into the following morning, with the band playing the last dance just after 4.30 am.⁶ At Curtis' annual ball of 1891 his students danced the minuet, the gavotte, a sword dance and the Highland fling. 'A very pleasant evening was spent',

noted the *Mercury and Weekly Courier*.⁷ Curtis continued to operate the dancing academy into the twentieth century, before his death in 1909.

In the 1920s, alterations were made to the building, designed by noted architects H W and F B Tompkins (Figure 2), with the ground floor to be used as a dance hall and the upper level as space for private lessons.⁸ The hall was 'enlarged [and] completely remodelled'. The new managers of the hall, named Cleveland's, reopened the venue in April 1925 for 'modern and old time dancing' as well as lessons for children in 'ballroom, ballet, toe dancing and eurythmics'.⁹ However, in early 1926, the hall was purchased on behalf of the Judean League, for the use of the Judean Club, which subsequently held events for the growing Carlton Jewish community. The Carlton Football Club also held events in the hall in this period, including euchre card playing and dancing on Monday evenings, with the Judean Club using it three nights a week.¹⁰

It was during this time that the Judean League changed the building's name to Monash House; and it was officially opened as such by the eponymous Sir John Monash in October 1926. The *Age* noted that the opening was 'a great day in the history of the Jewish community of Melbourne', and that the hall would be 'a powerful factor in creating and keeping alive a communal spirit'.¹¹ It was reported to be 'the first Jewish communal hall in Victoria'.¹² And indeed it was for the next 30 years. Groups associated with the Jewish community regularly met or held events at Monash House, including the Carlton Hebrew Ladies' Guild, the Victorian Zionist Organisation, the annual Victorian Jewish recital competitions, the North Judean Tennis Club, Judaeen Boys' Gymnasium and the Judaeen Girls Gymnastics Club.¹³ Further alterations were made to the building in 1929, including the addition of a portico entry to the stage at the Canning Street end of the building, with a pediment to match that of the building's parapet.¹⁴ Events at Monash Hall understandably slowed during the war years, and with the post-war shift of much of the Jewish population from Carlton to the bayside suburbs, use of Monash House by the Jewish community further declined, and it was eventually sold in 1957.¹⁵

However, reflecting another change in Carlton's post-war demographics, the hall reopened as the Italian social club, La Cumparsita Hall in 1958, and became a popular cabaret and dance venue. The Mokambo Orchestra (Figure 3), formed by Italian-born Carlton residents, brothers Ugo and Bruno Ceresoli in the 1950s, performed so regularly at the hall that it was sometimes known as the Mokambo Hall.¹⁶ The band's 'compelling sound', which incorporated both Latin and Italian influences, became hugely popular in the 1960s. The Italian cabaret balls (*balli Italiani*) held at La Cumparsita, amongst other multipurpose venues in Melbourne, were:

...extremely important...for early post war migrants. They offered a place where *all* Italians could come together to eat, drink, talk in Italian, listen and dance to Italian, Latin-American and other popular 'Continental' music ... and possibly even find romance.¹⁷

The so-called Ballo Mokambo (Mokambo ball) evenings included annual beauty contests known as the Miss Mokambo, and its male counterpart the Mister Brutto (Mr Ugly) contest. Ugo and his wife, singer Jo Muhrer founded the Mondo Music store at 304 Lygon Street, Carlton in 1967.¹⁸ The hall continues to be used as an Italian social club, the San Marco in Lamis Social Club.

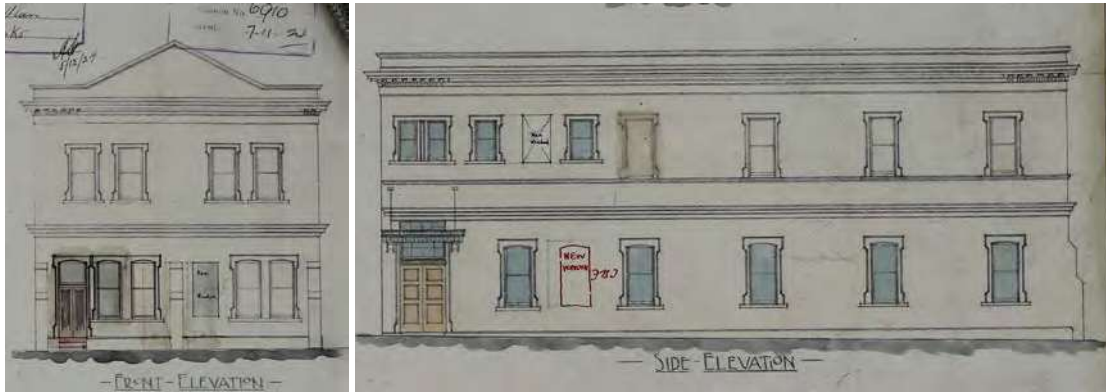


Figure 2 Elevations of Fernshaw House, prepared by architects H W & F B Tompkins, 1924. The Canning Street elevation (left) shows the earlier presentation of the building
Source: City of Melbourne Building Application Plans, BA 6910, VPRS 11200/P1/808



Figure 3 Mokambo Orchestra at La Cumpasita Hall, c. 1965
Source: Reproduced with permission of Co.As.It – Italian Historical Society

SITE DESCRIPTION

The San Marco in Lamis Social Club building, at 149-151 Canning Street, Carlton, dates from 1885-6, with later works of the 1920s. It is prominently sited to the north-west corner of Canning and Kay streets, and is a large two-storey overpainted brick building on a rectilinear plan, with a bluestone base, heavy cornices delineating ground and first floor levels, simply detailed rectilinear windows (originally timber-framed double hung sashes), and a pedimented parapet and buttresses to the Canning Street façade. Two additional entrances are located on the Kay Street elevation, the one at the west end of the elevation having later detailing and an awning.

With no setbacks to either street, a generous double-height building volume, a single hipped roof and a formal portico entrance directly off Canning Street, the building has a typical 'hall' form, which is a somewhat anomalous building typology in this mainly residential area of Carlton.

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The San Marco in Lamis Social Club building, at 149-151 Canning Street, Carlton, which dates from 1885-6 and has later works of the 1920s, is significant in the Carlton Precinct HO1.

HOW IT IS SIGNIFICANT

The San Marco in Lamis Social Club building is of local historical and social significance in the Carlton Precinct HO1..

WHY IT IS SIGNIFICANT

The San Marco in Lamis Social Club building, constructed in 1885-6, with later works dating from the 1920s, is of historical significance in the Carlton Precinct HO1. (Criterion A). John Curtis, secretary of Melbourne's Athenaeum Club for 30 years, was the first owner and built the hall (originally known as Fernshawe House) to accommodate a dancing academy and factory. The former was hugely popular, for its dance classes and as a venue for balls and social functions. In the 1920s, under different ownership, alterations were made to the building, designed by noted architects H W and F B Tompkins. The dance hall use continued for a short time, before the building was purchased for the Judean League, representing the burgeoning Jewish community of Carlton. It was during this time, in 1926, that the building's name was changed to Monash House, honouring the highly respected and prominent member of Melbourne's Jewish community, Sir John Monash. It was reportedly the first Jewish communal hall in Victoria, and many Jewish groups and associations regularly met or held events at Monash House, with further alterations made to the building in 1929. It was eventually sold in 1957, and again reflecting Carlton's changing demographics, the hall reopened as the Italian social club, La Cumparsita Hall. Also known as Mokambo Hall (after the popular resident Mokambo Orchestra) and later the San Marco in Lamis Social Club, the building has retained its association with the Italian community through to the present day.

The social significance of the building in the Carlton Precinct HO1 (Criterion G) derives from its ongoing use, since its construction in 1885-86, initially as a popular venue for dancing and related social events and from the 1920s for its association with the Jewish and later the Italian communities. In particular, the Italian community of Carlton and beyond has used the building for over 60 years, and continues to do so. The historical Jewish use, while no longer a current association, is also noteworthy, given that the community used the building from 1926 to 1957.

REFERENCES

See endnotes.

ENDNOTES

¹ *Argus*, 23 November 1878, p. 11.

² *Age*, 24 May 1880, p. 4.

³ *Herald*, 6 July 1909, p. 5.

⁴ City of Melbourne, Notice of Intent to Build, no. 1674, 17 August 1885, via Miles Lewis Australian Architectural Index, record no. 79061, <http://www.mileslewis.net/australian-architectural/index.html>, accessed 26 November 2018.

⁵ *Fitzroy City Press*, 17 April 1886, p. 2.

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- 6 *Fitzroy City Press*, 3 July 1886, p. 3.
 - 7 *Mercury and Weekly Courier*, 29 October 1891, p. 2.
 - 8 Correspondence, N Spencer to Secretary, Board of Health, 5 November 1924, in Public Buildings File PB 1438, VPRS 7882/P1/278, Public Record Office Victoria.
 - 9 *Argus*, 7 April 1925 p. 16
 - 10 Report, Augustus Charlesworth, 31 July 1926, in Public Buildings File PB 1438, VPRS 7882/P1/278, Public Record Office Victoria.
 - 11 *Age*, 18 October 1926, p. 11.
 - 12 *Hebrew Standard of Australasia*, 22 October 1926, p. 12.
 - 13 *Age*, 24 February 1928, p. 7, 11 October 1937, p. 4, *Hebrew Standard of Australasia*, 1 June 1934, p. 7, 15 February 1935, p. 7, 27 September 1935, p. 14, 1 November 1935, p. 7,
 - 14 Plans, A Ikin, architect, and correspondence dated 3 September 1929, in Public Buildings File PB 1438, VPRS 7882/P1/278, Public Record Office Victoria.
 - 15 Correspondence to Secretary, General Health Branch dated 11 December 1950 and 23 July 1957, in Public Buildings File PB 1438, VPRS 7882/P1/278, Public Record Office Victoria.
 - 16 Item description, MM 97998, Photograph - The Mokambo Orchestra, circa 1965, Ugo Ceresoli & the Mokambo Orchestra Collection, Museum Victoria.
 - 17 John Whiteoak, 'Mambo Italiano: Ugo Ceresoli and His Orchestra Mokambo', *Italian Historical Society Journal*, December 2007, p. 62.
 - 18 John Whiteoak, 'Mambo Italiano: Ugo Ceresoli and His Orchestra Mokambo', *Italian Historical Society Journal*, December 2007, pp. 63, 68.

SITE NAME	ARGYLE SQUARE, LINCOLN SQUARE, MACARTHUR SQUARE, MURCHISON SQUARE, UNIVERSITY SQUARE, CARLTON
STREET ADDRESS	153-159 LYGON STREET, 138-142 BOUVERIE STREET, 23-57 MURCHISON STREET, 1-71 MACARTHUR PLACE NORTH, AND 190-192 PELHAM STREET, CARLTON, VIC 3053
PROPERTY ID	106097 (ARGYLE SQUARE), 101264 (LINCOLN SQUARE), 106290 (MACARTHUR SQUARE), 106828 (MURCHISON SQUARE), 107552 (UNIVERSITY SQUARE)



Figure 1 Lincoln Square



Figure 2 Argyle Square



Figure 3 Macarthur Square



Figure 4 Murchison Square



Figure 5 University Square

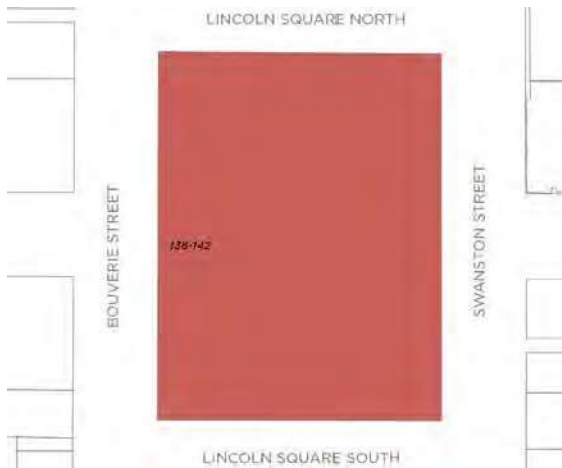


Figure 6 Lincoln Square

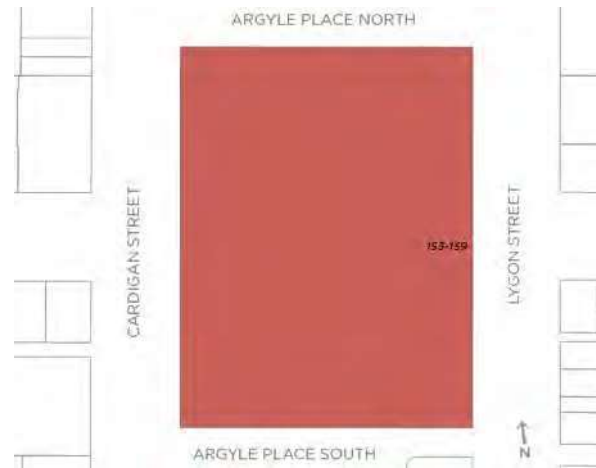


Figure 7 Argyle Square

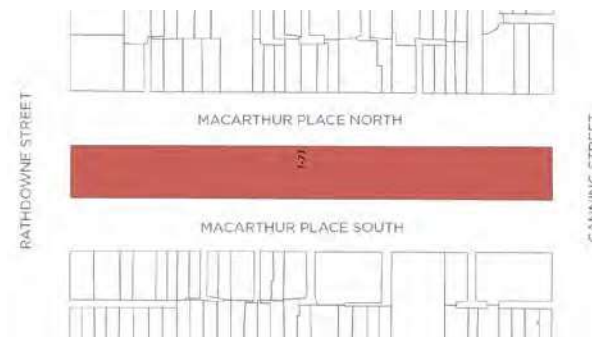


Figure 8 Macarthur Square

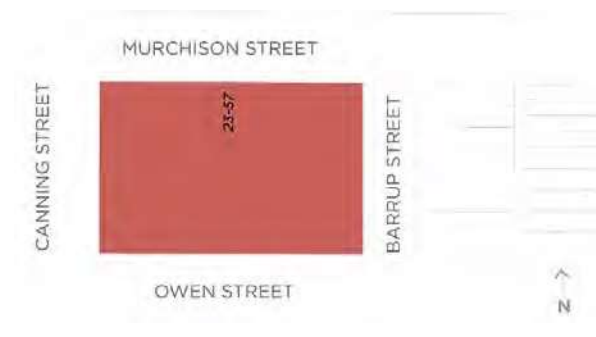


Figure 9 Murchison Square

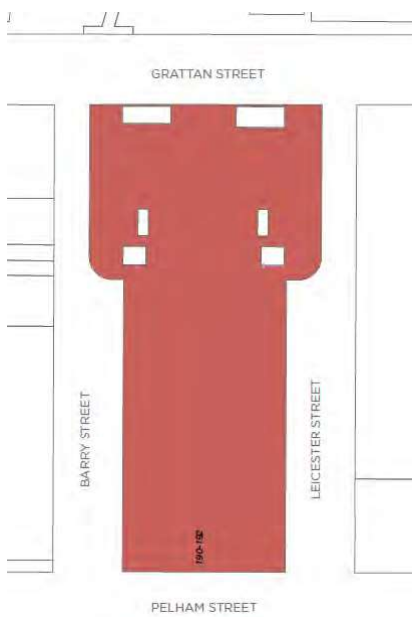


Figure 10 University Square

SURVEY DATE: OCTOBER 2018

SURVEY BY: LOVELL CHEN

PREVIOUS GRADE	UNGRADED	HERITAGE OVERLAY	HO1
PROPOSED CATEGORY	SIGNIFICANT	PLACE TYPE	OPEN SPACE
DESIGNER / ARCHITECT / ARTIST:	ROBERT HODDLE, SIR ANDREW CLARK (SURVEYORS)	BUILDER:	N/A
DESIGN STYLE:	VICTORIAN PERIOD, WITH MODERN RENOVATIONS	DATE OF CREATION / MAJOR CONSTRUCTION:	1852-1867

Recommendation: amend Carlton Precinct HO1 to include Lincoln Square in Carlton Precinct HO1 and the five squares be upgraded to significant within the Carlton Precinct HO1.

Extent of overlay:

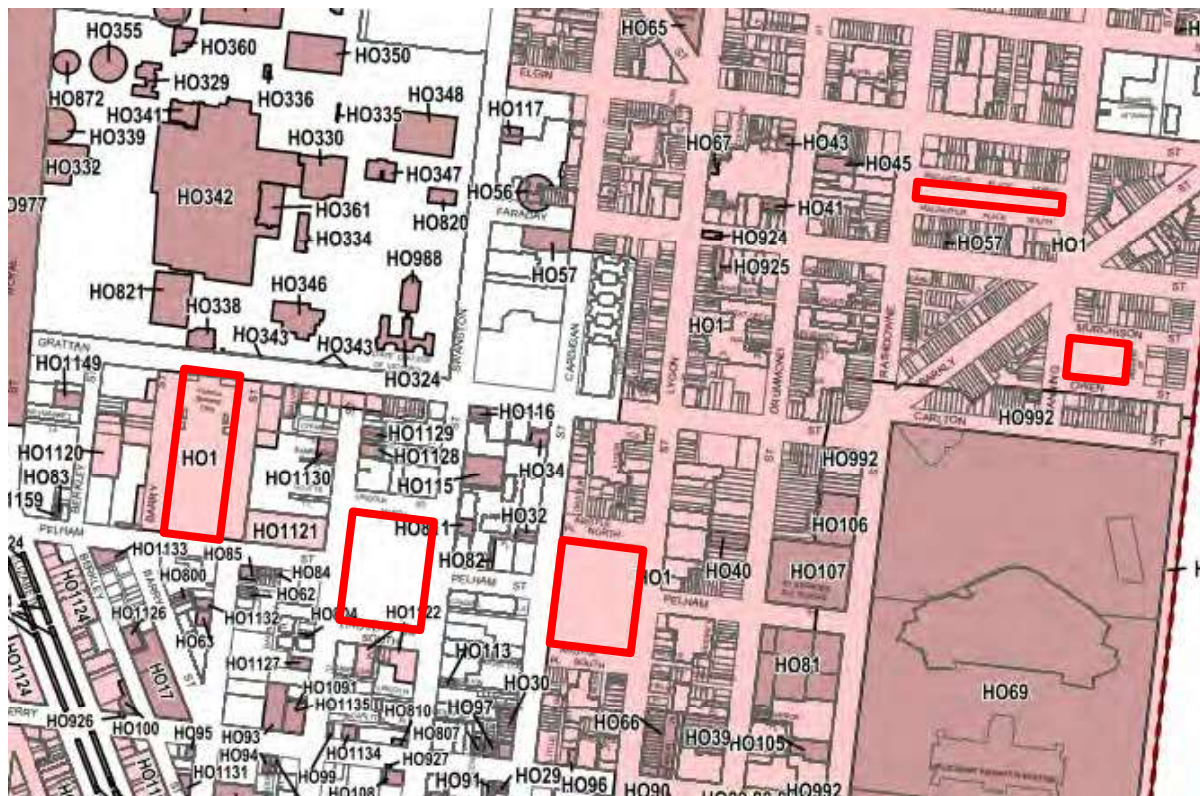


Figure 11 Detail of 5HO map with the subject squares indicated in red

Source: Melbourne Planning Scheme



Figure 12 Recent aerial photograph of Argyle Square
Source: Nearmap, April 2019



Figure 13 Recent aerial photograph of Lincoln Square
Source: Nearmap, April 2019



Figure 14 Recent aerial photograph of Macarthur Square
Source: Nearmap, April 2019



Figure 15 Recent aerial photograph of Murchison Square
Source: Nearmap, April 2019



Figure 16 Recent aerial photograph of University Square; note that the landscaping has been upgraded since this image was taken, with the land within the red line generally consistent with the original square boundary; the landscaping to the right of the red line (west side of Leicester Street) is a recent addition to the square
Source: Nearmap, April 2019

SUMMARY

The five squares of Carlton, being Argyle Square, Macarthur Square, Murchison Square, Lincoln Square and University Square, are of local historical, social and aesthetic significance in the Carlton Precinct HO1. They provide evidence of early town planning in Carlton, having been conceived as urban spaces in the 1850s and formally gazetted in the 1860s. Important elements of the squares as originally conceived or as they evolved over their first fifty years remain, including the original plan (footprint) of the squares; pathway layouts; nineteenth century tree plantings of English Elm and Moreton Bay Fig as formal avenues and group plantings; bluestone lawn edging; and bluestone kerb and channel treatments to the adjacent streets.

HISTORICAL CONTEXT

Carlton was surveyed in 1852 and its primary development took place during the 1850s gold rush period. Even in this early period, public squares were provided for in the town planning of the suburb, following a pattern that was similar to that employed by Colonel William Light in his 1837 plan for Adelaide, and a pattern widely used in London. The more prestigious developments in the suburb were also attracted to, and complemented by the residential squares, with residences surrounding and facing the squares.

SITE HISTORY

The laying out and sale of lands in the suburb which would become known as Carlton began in 1852 under Robert Hoddle's tenure as Surveyor General, and continued from 1853 under his successor, Sir Andrew Clark. From 1852, the division of lots to the north of Queensberry Street was published,¹ and included affordances for two intervening squares along the course of Pelham Street. This followed a pattern which was similar to that employed by Colonel William Light in his 1837 plan for Adelaide, and which had been widely used in London, where open squares supported the apportionment of comparatively dense private allotments on surrounding blocks. The first two squares were labelled from the outset 'Lincoln Square' and 'Argyle Square' (Figure 17).

To the west, a group of irregular lots between diagonal streets were also labelled as reserves in the vicinity of what would become University Square, however this survey was later altered at the behest of the University of Melbourne to ensure an open approach to its entrance, and in any case the formalisation and development of building lots in this area was somewhat delayed. Meanwhile, to the north of Carlton Gardens, two smaller squares each noted as 'Reserve for Ornamental Enclosure' were added when this area was laid out c. 1857;² these squares would subsequently become known as Macarthur Square and Murchison Square.

Almost immediately, the larger squares became the subject of political controversy. In late 1858, the ward councillors, Ald. Bennett and Cr. Halliday, prevailed on the Board of Land and Works to have Pelham Street extended directly through Argyle Square and Lincoln Square. In this move they had the support of many of Carlton's landholders and business people, perhaps most stridently Patrick Costello, then a publican with substantial landholdings in the southern part of Carlton who appeared as a deputant and presented supporting petitions throughout the controversy. The extension of the road was opposed by those who resided or owned land facing onto the squares. This reflected a simmering conflict over the primacy of roads versus public open spaces which had begun in 1855 when a similar proposal had been made by landowners on Gertrude Street in Fitzroy to extend that road through Carlton Gardens to connect with Queensberry Street.³ The crossing of Carlton Gardens would continue to be disputed into the 1870s when it would be ultimately decided at the Supreme Court of Victoria;⁴ however, the conservation of the smaller squares would be settled within a few months by motion of the Parliament of Victoria.⁵

The argument over the extension of Pelham Street through the two squares concerned two duelling truths within the nascent city of Melbourne, each backed by public petition. In defence of the need to prioritise convenience and commerce, proponents of the road extension argued that the squares had not been depicted

as enclosed in the first plan drawing of 1853, that those enclosures were a later invention of plans drawn in 1856, and that the intent of the original plans had been that Pelham Street would continue uninterrupted through the spaces. Opponents argued that the surrounding allotments had been bought in good faith from the Government, 'on the faith of these grants for reserves',⁶ and that a premium had been paid on the basis of their adjacency to the squares. Further arguments in opposition were advanced concerning the role of the squares 'as the lungs of the city'. Successive public meetings convened in Carlton in January 1859 led to the Board of Land and Works retaking the issue but again deciding in favour of the road and advising opponents to petition the parliament. The issue was quickly taken up in parliament in mid-February, and a motion passed after vigorous debate that the extension of Pelham Street was 'opposed to the plan upon which town lots were offered for sale, and unjust to the parties who purchased them in that locality.'⁷

Although the opposition's success in parliament would have seemed to have put debate over the intent and future of Lincoln and Argyle squares to rest, it briefly flared again that May 1859 when, as the *The Age* reported, 'foiled in carrying the point by fair means, resort was had to underhand measures'.⁸ Making use of a standing order from the City Council allowing minor local improvement works (under £5) to be ordered directly by the Public Works Committee, one of the Smith Ward councillors obtained such an order from the Committee for construction of a road crossing 'near' Argyle Square, and a crew of men were then arranged to construct the crossing so that Pelham Street would be conveyed directly into the square. Alarm was raised at once to the Chairman of the Committee who ordered the work discontinued immediately. Although the newspaper report anticipated the continuation of 'the battle of the squares'⁹ at City Council, this apparently did not transpire as there was no further report on the issue.

Passage of the *Sale of Crown Lands Act* 1860 allowed the status of these and other existing public reserves to be formalised. The permanent reservations of the Carlton squares were formally gazetted in 1864,¹⁰ save for University Square, which was gazetted in 1867¹¹ (Figure 18).

In the part of Carlton North now located in the City of Yarra, the pattern of squares established in Carlton South would be continued once more. On an existing quarry site, Curtain Square was established in a planned form and character consistent with the preceding squares to the south; shown unlabelled on an 1869 plan of allotments,¹² it was permanently reserved in 1873.¹³

Although the reservation of the squares had been settled in 1858 and formalised in the 1860s, issues with their proper use and management dogged them for the remainder of the nineteenth century and into the first decade of the twentieth. Some 60 years later, then Councillor G H Levers would reminisce that when his father settled in Carlton in the 1850s, Argyle Square was a waterhole, 'where they used to bathe', and from which a barrel of water was sold for £1.¹⁴ While governments reportedly dragged their feet on fencing and improving the squares,¹⁵ local citizens may have taken matters into their own hands—one 1860 motion to the City Council noted 'citizens in the vicinity of Lincoln Square having expressed their willingness to subscribe the sum of £10 towards the cost of picking, levelling, and sowing that enclosure with grass,' before referring the matter to the Health Committee.¹⁶ With the limited funds available for the purpose from the colony's government, the squares were eventually fenced and planted with trees, with the promise that the fencing was temporary and 'would be removed so soon as the trees which were [e]nclosed had grown up.'¹⁷

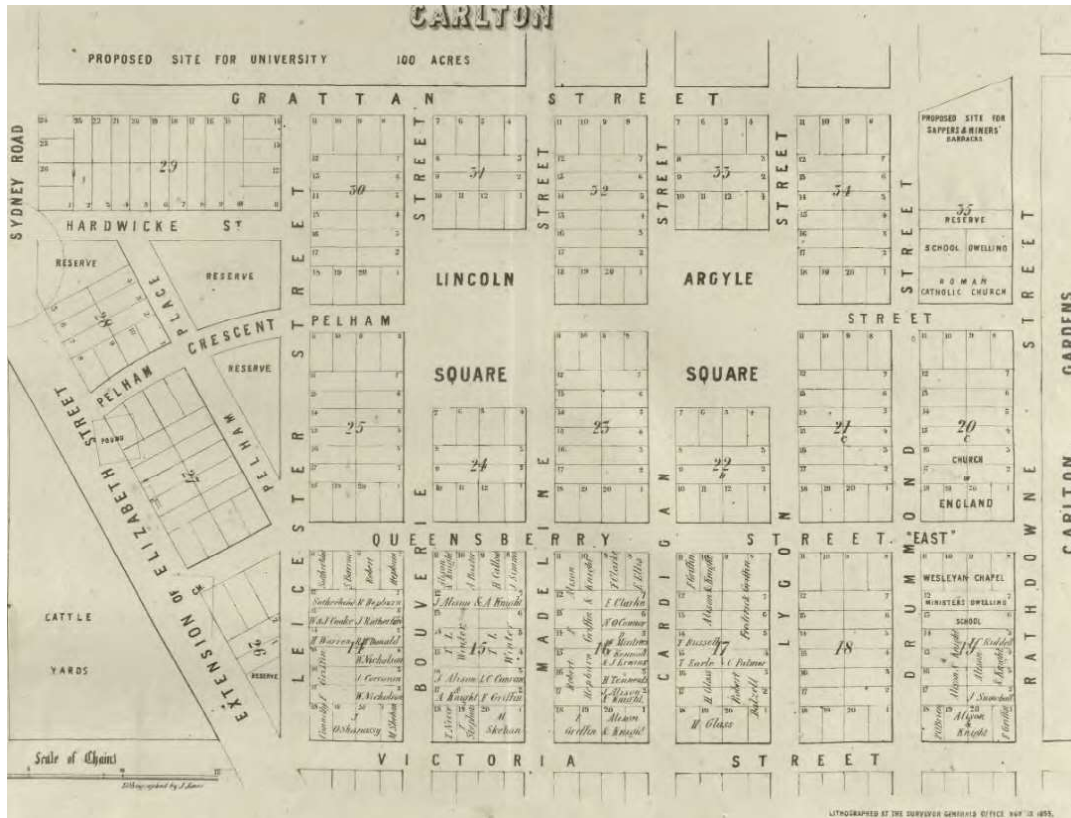


Figure 17 'Plan of the Extension of Melbourne called Carlton', 1853, with Lincoln and Argyle squares identified

Source: J Jones, Surveyor General's Office, Vale Collection, State Library of Victoria

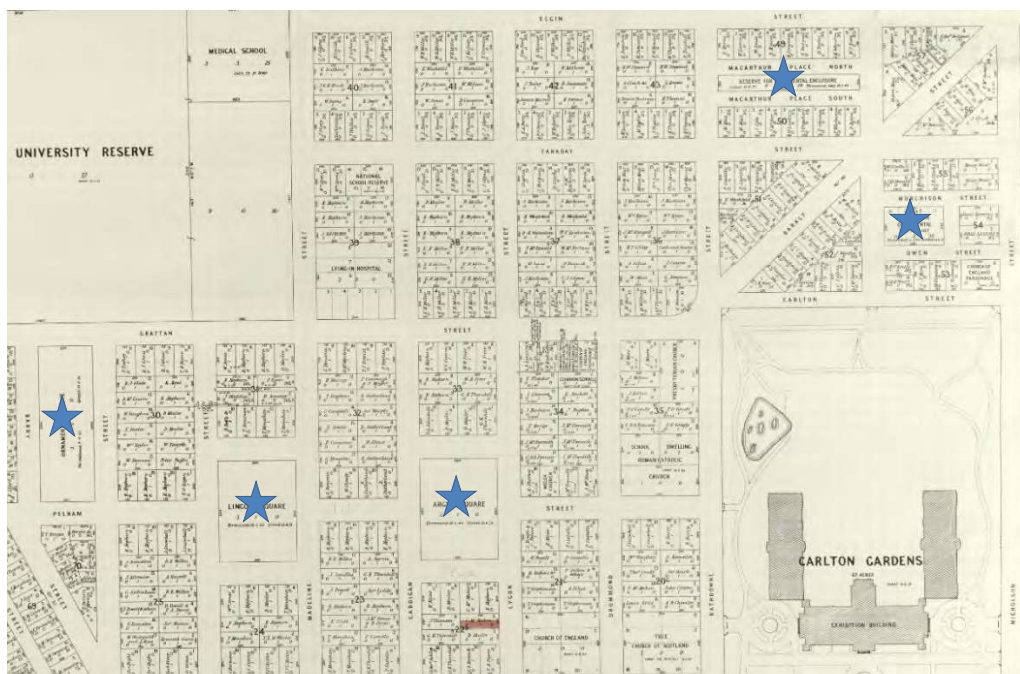


Figure 18 Detail of Carlton, surveyed in 1881, with Carlton's squares indicated

Source: Vale Collection, State Library of Victoria

In 1864, permission was granted to the Volunteer Military Department to make use of University Square as a drill ground and to fence and plant it, on condition that it be open at all times to the public.¹⁸ For a brief period, a time gun, which was fired daily to mark the 1 o'clock hour (and possibly the one reported previously to have been situated at the Government Reserve) was placed in University Square,¹⁹ but complaints led to this practice being quickly discontinued.²⁰

As the occupancy of University Square by the Volunteer Military demonstrated, the squares were valuable open space reserves with the potential to host all manner of public or semi-private groups or uses that otherwise lacked the funds or influence to own or occupy private land. Despite their small size, the squares quickly proved desirable as recreational grounds for local clubs, with the northern half of Argyle Square set aside for the Carlton Bowling Club in 1868 and the northern part of University Square similarly occupied by the Victoria Bowling Club in c. 1875, as well as by an association of lawn tennis players.²¹ As a Charles Nettleton photograph shows, by 1870, Lincoln Square had been enclosed, bisected by pathways, and incorporated numerous plantings (Figure 19). Early newspapers occasionally published descriptions of the planted character of the squares. Lincoln Square in 1875 is described as containing

...a parterre of flowers [which] has been planted on each side of the walks, which gives a bright and cheerful appearance to the grounds. There are also lawns of rye grass and clover, and plantations of cedar trees and blue gums to furnish a landscape.²²

Argyle Square of the same year is described as

...kept exceedingly neat, and besides a number of blue gums, several pines of the pittosporum species have been planted.²³

A slightly later account of the 1880s describes Macarthur Square's

...narrow strip of land, planted with pines and elms alternately, with two rows of cypresses in the centre.²⁴



Figure 19 View north along Swanston Street from Carlton Brewery, 1870, with Lincoln Square visible (indicated). It can be seen to be enclosed, with plantings and paths laid out
Source: Charles Nettleton, H96.160/1529, State Library of Victoria

And Murchison Square as

...a mere patch, in which pines, elms and other exotic trees are endeavouring to grow... enclosed by a high and substantial iron fence, and the public are strictly excluded, so that the shrubs may have fair play.²⁵

The introduction of avenue plantings of elms to a number of the squares appears to be attributable to Nicholas Bickford, the city's Parks and Gardens Curator from 1874-1890;²⁶ while some works including ornamental plantings were later introduced by his successor, John Guilfoyle, Curator of Metropolitan Parks and Gardens (and brother to William Guilfoyle, Director of the Botanic Gardens).²⁷ A c. 1920 photograph held in the city's collection (Figure 20),²⁸ shows Macarthur Square with planting areas of mounded soil, edged with large slabs of bluestone and planted with shrubs and large agaves. This is in a similar style to ornamental works known to have been executed by Guilfoyle in the city's larger gardens as well as in Lincoln Square.²⁹ An oblique aerial photograph of 1927 shows Argyle and Lincoln squares (Figure 21). A more elaborate layout of Murchison Square plantings is indicated in aerial photography from 1931 (Figure 22). This appears to have included a round central planting bed encircled and met by four quadrant paths bordered by additional plantings. However, this treatment also appears to have not survived wartime economy and the use of the parks for other purposes, as a 1945 aerial photograph (Figure 22) shows Murchison Square to have reverted to a sparser arrangement of paths and lawns similar to its condition today.

The fencing of the squares was a recurring source of complaint. New fences were reported to have been erected around Argyle and Lincoln squares c. 1879 at a cost of £540.³⁰ An 1891 letter to the editor decried that 'the smaller reserves of Carlton, such as Lincoln, Murchison, and Macarthur squares, although belonging to the public, are inaccessible to them. They are all surrounded by fences 6ft high'.³¹ At various times, the accusation was levelled that these were being kept fenced for the city's own profit, most stridently in an 1899 dispute that ended up in the Carlton Court, with the city's curator, John Guilfoyle, having apparently charged a Carlton resident 'for interfering with the grass in Argyle Square, and being upon the reserve without authority'.³² In defending the resident, his advocate called attention to the city's practice of fencing and excluding the public from its ostensibly public squares, and of charging for the privilege of cutting the grass (then a valuable local resource as feed for horses). A fine was levied, and no immediate change in the management of the squares apparently occurred, as the squares remained fenced until after 1905, when the pickets were removed from Lincoln and Argyle squares and various improvements undertaken, including the installation of seating;³³ fences would be removed from Macarthur and Murchison squares only somewhat later.³⁴

In this context, the opening of Victoria's first children's playground in Lincoln Square in 1907 may be seen as the conclusion of this previous era of conflicted management and the beginning of a new era in which the public position and amenity of the squares became more certain. The playground was unveiled by then Premier Thomas Bent to an audience that included the Minister of Education, the Lord Mayor, aldermen and city councillors, members of Council's Parks and Gardens Committee and a crowd of hundreds including cadets, children from State, Catholic and private schools, and neighbourhood residents. Constructed with equal contributions from the State Government and the Council, the original playground was reported to include swings, maypoles and see-saws.³⁵ Playground equipment is still present in Lincoln Square today, and it remains the only one of the five Carlton squares to include such a feature.

In 1946, the Parks and Gardens Committee proposed to remove the Moreton Bay Fig trees from Lincoln Square, in order to improve the condition of adjacent lawns and paths.³⁶ Beset with controversy over the unannounced removal of a row of palm trees along the Yarra River at Princes Walk,³⁷ the committee appears to have abandoned its plans to fell the figs, which stand in Lincoln Square to this day. A renovation of the square was undertaken during the early 1960s, with the installation of a formal plaza along the Swanston Street edge with a jet fountain and reflecting pool opposite Pelham Street. These works appear to have included the introduction of Lemon-scented Gum trees to the square along with the ornamental plantings which frame the fountain.



Figure 20 Macarthur Square, Carlton, c. 1920s
Source: Image 1735489, City of Melbourne Art and Heritage Collection



Figure 21 Oblique aerial photograph looking south towards the city, 1927. Argyle (left) and Lincoln (right) squares are visible
Source: Airspy collection, H2501, State Library of Victoria



Figure 22 Aerial photography of Carlton, showing layout of Murchison Square in 1931 (left) and 1945 (right)

Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata

Throughout the twentieth century, various memorials and other monuments were installed in Carlton's squares, highlighting the civic dimension of their status as the principal local open spaces in Carlton. In 1915, then-Councillor George Ievers gifted three granite drinking fountains to Carlton.³⁸ Two fountains, installed in Argyle Square and Macarthur Square, honoured respectively his father, William Ievers (Sr), and brother, William Ievers (Jnr), who had been councillors for the ward from 1895-1901 and 1880-1895 (his brother had also been elected to the Victorian Parliament in 1892). A third fountain located adjacent to Royal Parade, was presented as a gift from Ievers to the electorate which had 'returned him unopposed, as one of their representatives, since 1901.' The three fountains are of similar design, executed in two colours of granite with classical detailing and topped by a marble bust of the honouree. William Ievers (Sr) was a prominent local resident who had established a real estate agency in Cardigan Street in 1859. As noted in the Australian Dictionary of Biography, the firm was 'one of the largest in Melbourne', and was particularly successful during the 1870s and 1880s. Two small Carlton streets (Ievers Terrace and Ievers Place) and a park (Ievers Reserve) in Parkville also bear his name.³⁹

The Thomas Ferguson Memorial Drinking Fountain, originally erected in 1911 in the centre of Russell Street (opposite the Temperance Hall) where it was struck by a truck in 1947 and badly damaged, was subsequently reconstructed in University Square. Formerly 6 metres high, the reconstructed fountain is considerably smaller and less elaborate.

Carlton's squares, particularly Macarthur Square, have been noted by a Bunurong Elder as meeting places for Aboriginal people in the late twentieth, including as a setting for Aboriginal people to reconnect with culture and family after periods of institutionalisation.⁴⁰

Since 2000, the squares have been the subject of works to modernise and adapt them for more contemporary expectations. In 2000-2002, the Victoria Bowling Club in University Square was redeveloped, with construction of a University of Melbourne underground car park and a plaza to Grattan Street. In 2005, the former Carlton Bowling Club lawns in Argyle Square were also redeveloped as part of the City of Melbourne's sister city projects with the Italian city of Milan. The 'Argyle Square Piazza' included the introduction of a large open plaza surfaced in Italian porphyry stone pavers with a sundial motif, as well as new ornamental tree plantings, raised planters and a pergola. The Lygon Street Festa, which commenced in 1978 and is now known as the Carlton Italian Festa, has recently moved to Argyle Square, with its focus on the piazza.⁴¹ This use of the square also recognises the importance of the Italian community to Carlton.

In 2005, the pool and fountain in Lincoln Square was renovated and reopened as a memorial to the victims of the 2002 bombings in Bali, Indonesia. In 2016, a stormwater harvesting and flood mitigation tank was installed

in the north-west part of the square. The tank collects stormwater from the Bouverie Street drain, with the water available for irrigation of the Square.

In 2018, works began on the University Square regeneration, being a complete renewal of the square which will see the replacement of the existing Elm trees with a mixed canopy, an expansion of the square into Leicester Street to the east, and the development of a new plaza at the Square's south end adjoining Pelham Street.

SITE DESCRIPTION

Argyle Square

Argyle Square is a reserve in rectangular plan of roughly 1.3 hectares, entirely bounded as a block (as are the other squares) within surrounding roadways. From Lygon Street, the square descends slightly towards Cardigan Street with the prevailing topography (which is addressed more steeply at Lincoln Square to the west). Argyle Square is divided into two halves by a central east-west walkway which serves to continue the east-west axis of Pelham Street through the Square. From Argyle Square, Pelham Street runs east to terminate at Carlton Gardens, and west to Lincoln Square, where the street is interrupted in similar manner.

The south half consists of lawn areas crossed by diagonal paths planted with avenues of mature English Elm (*Ulmus procera*) trees (Figure 23 and Figure 25). A circular intersection is provided where these diagonal paths cross at a third, north-south path, edged in bluestone slabs and lined with bench seats. At the central entrance to the square at Lygon Street stands one of three memorial drinking fountains (Figure 24) recognising members of the Levers family, who served as city councillors for Carlton from 1885 to 1921 (the others are located in Macarthur Square, detailed below, and at the corner of Royal Parade and Gatehouse Street in Parkville).

The north half, occupied from 1868 to the 1990s by the Carlton Bowling Club, was redeveloped from 1994 as a mixed use open plaza in a sister city partnership with the Italian city Milan and a Milanese architectural firm, Design Innovation. The 'Argyle Square Piazza' (Figure 26) consists of a large central area of decorative paving executed in porphyry stone pavers, framed by structural ornamental planting to the north, south and east and by a steel and timber pergola and elevated stage to the west. The ornamental planting contains classical planting selections executed in a modern style, including dense allees of Callery Pear (*Pyrus calleryana*) and beds of Gynea Lily and box hedges under the canopies of Lemon-scented Gum (*Corymbia citriodora*). Two mature trees were retained in the remodelling of this area: an English Oak adjacent to Argyle Place North, and a large Lemon-scented gum towards the north-east corner at Lygon Street.

Much of the perimeter of the square is kerbed with large chunks of rough-hewn basalt, including sections of this treatment which have been retained around the northern plaza. The remainder of the northern perimeter is edged in modern precast kerbing. Although the grade difference between Lygon Street and Cardigan Street is relatively slight, it is accentuated through the use of terrace walls and mounding to enclose the contemporary piazza space and present an elevation change to the surrounding streets.

Redevelopment has changed street frontages facing the square on Lygon Street and Cardigan Street, where commercial and residential buildings of a somewhat larger scale have been built. Street frontages on Argyle Place North and South contain a range of smaller-scale buildings, including original freestanding and terrace houses as well as twentieth century commercial buildings of a matching scale. A small Edwardian substation executed in a highly ornamented style has also been retained in the central median of Argyle Place South at Lygon Street, directly adjacent to the square, and is now repurposed as a café.



Figure 23 Argyle Square, viewed from Cardigan Street
Source: Lovell Chen



Figure 24 Ievers Memorial at Argyle Square
Source: Lovell Chen



Figure 25 Looking south-west from Lygon Street down one of Argyle Square's crossing avenues of Elm trees
Source: Lovell Chen



Figure 26 Argyle Square Piazza, (1994) view north-east
Source: Lovell Chen

Lincoln Square

Moving west along Pelham Street, Lincoln Square mirrors Argyle Square in its dimensions and the continuation of the Pelham Street axis as a central walkway.

Lincoln Square was never subdivided for external recreational uses as occurred at Argyle Square and University Square, and today it contains a symmetrical arrangement of diagonal paths and lawns, formalised by avenues and groupings of trees and by a strongly symmetrical fountain plaza located on Swanston Street at the 'head' of the path system. From Swanston Street, the land falls sharply to the west, and the square's sloping lawns and radiating paths descend from the plaza towards Bouverie Street.

Lincoln Square contains numerous Moreton Bay Fig (*Ficus macrophylla*) trees, which have been planted as an avenue on the central walkway and as formal groups to the north and south. The west end of the Avenue at Bouverie Street terminates at a Hoop Pine (*Araucaria cunninghamii*), perhaps one of a former pair. Lincoln Square also contains two large and notable Eucalypts: a large Sugar Gum (*Eucalyptus cladocalyx*) is located near to the north-east corner of the square, while a Narrow-leaved Peppermint (*Eucalyptus nicholii*) stands beside the southern diagonal pathway. The memorial plaza is framed by Bhutan Cypress (*Cupressus torulosa*) and Weeping Elm (*Ulmus glabra*), planted with the installation of the pool and fountain c. 1961, while a pair of Lemon-scented Gum trees frame each end of the eastern boulevard plaza to Swanston Street. Recent plantings of Pin Oak (*Quercus palustris*) and Elm have been established elsewhere in the square.

A small playground is located in the south part of the square, beneath a group of Figs. Although relatively modern, it continues the use of a portion of Lincoln Square for playground purposes which dates to 1907. A stormwater harvesting tank was installed in the north-west part of the square in 2016, and includes a small surface enclosure along the Bouverie Street frontage.



Figure 27 Avenue of Moreton Bay Fig trees at Lincoln Square, view east towards Swanston Street
Source: Lovell Chen



Figure 28 Moreton Bay Fig group on south side of Lincoln Square
Source: Lovell Chen



Figure 29 Memorial Plaza to the 2002 Bali Bombings
Source: Lovell Chen

Macarthur Square

Running east-west between Rathdowne Street and Canning Street, Macarthur Square presents a long, narrow landscape which benefits from its enclosure to the north and south by mixed blocks of one and two-storey terrace residences, many of them largely intact to their nineteenth century origins.

An allée planting of mature English Elm trees runs the length of Macarthur Square, framing a simple lawn crossed by a single north-south walkway at its centre. Save for the recent introduction of daffodils (*Narcissus* sp.) in mulched beds under the Elms, the square is essentially unchanged from c. 1950s photographs.

On the four flanking roadways, bluestone kerbs and pitcher channels outline the reserve and are distinguished in their details from those installed on the opposite side of each roadway.



Figure 30 Macarthur Square, south-west aspect from Rathdowne Street. An Ievers memorial drinking fountain is at left.
Source: Lovell Chen



Figure 31 Macarthur Square, view west from Canning Street
Source: Lovell Chen

Murchison Square

Murchison Square occupies a small rectangular reserve east of Canning Street and one block north of Carlton Gardens. The square is an intimate local space enclosed on all sides by blocks of nineteenth century housing with infills of a generally modest nature consistent with the original fine-grained development in this area.

The reserve contains a pair of diagonal crossing paths which meet in the centre. These paved pathways are a post-war formalisation of existing informal 'desire lines' through the square; before these were paved there appear to have been no formal pathways in Murchison Square.

On the four flanking roadways, bluestone kerbs and pitcher channels outline the reserve and are distinguished in their details from those installed on the opposite side of each roadway.

As with many of the squares, the dominant planting palette consists of English Elms, although at Murchison Square these plantings appear to have always been less formal in character. Aerial photography from 1945 shows three pairs of mature trees (at the north-west and north-east corners, and roughly centred towards the south edge of the square); the north-west pair of trees and one of the north-east trees are present today; the southern trees have been recently replaced with three new specimens planted at a wide spacing across the southern lawn. Several more mature infill specimens of Elm have also been added to the square in recent decades; these include three specimens of Golden Elm. A row of Cherry Plum (*Prunus cerasifera* 'nigra') has also been added along the eastern edge of the square.



Figure 32 Murchison Square, view south-east from Canning Street
Source: Lovell Chen



Figure 33 Murchison Square, view north-west from Owen Street
Source: Lovell Chen

University Square

University Square is a long rectangular open space bordered by streets on all four sides and by terrace housing on three of its sides. The north end or face of the square originally opened across Grattan Street to the south lawn of the University of Melbourne. The longer proportions of University Square, in comparison to Lincoln and Argyle Squares, can be attributed to the decision to not develop a northern block of terrace housing, in order to maintain this open approach to the original campus. Further development of the University during the twentieth century ultimately deemphasised this approach and now presents an irregular street wall to the north of Grattan Street.

In recent decades, the internal organisation and landscape of University Square has been extensively revised. The Victoria Bowling Club lawn was redeveloped in 2002 as an underground car park with a surface plaza. However, until recently, University Square retained four rows of English Elm (*Ulmus procera*) trees: two rows to the square's east and west boundaries along Leicester Street and Barry Street, and an avenue running north-south on the square's central axis. In 2018, work began to enact a 2016 master plan for the square, including the staged removal of the existing Elm trees and their replacement with a new pattern of plantings, the narrowing of Leicester Street on the east side of the street to provide additional public open space and planting areas, and the construction of a new structured entrance and plaza area along the south face of the square at Pelham Street. As part of this work, the Thomas Ferguson Memorial Drinking Fountain (known generally as the 'Temperance Drinking Fountain') is to be relocated to serve as a feature within the frontage to Pelham Street. Additional stages of works are anticipated to occur in future.

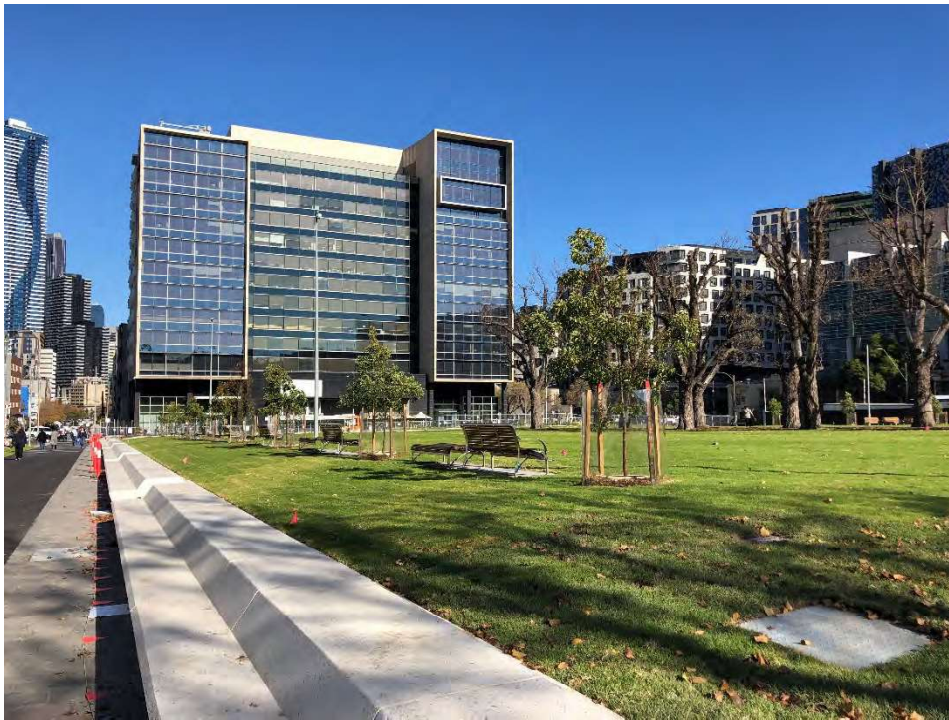


Figure 34 University Square, looking south-west from Leicester Street, showing new hard and soft landscaping

Source: Lovell Chen

INTEGRITY

Following their establishment, Carlton's public squares were not originally the subject of a formal landscape design or public vision; they were instead developed in stages as permitted by often limited financial resources or in response to occasional controversies and lobbying by the public. In addition to the absence of a defining

formal vision beyond their establishment in the state's survey plan, these relatively small squares appear to have always been in a position of competing for resources and attention with Melbourne's higher profile public gardens: Carlton Gardens and Fitzroy Gardens, along with the later development of Flagstaff Gardens and Alexandra Gardens. The squares were later the responsibility of major personalities such as Nicholas Bickford and John Guilfoyle, who imposed a more defined aesthetic to some of the squares, of which major avenue plantings of English Elm and Moreton Bay Fig are their principal surviving contribution. Given the intensity of public use coupled with the economy of resources often allotted, it is not surprising that other improvements, such as ornamental rockeries and planting beds did not survive periods of drought and other changes and rationalisations.

Nevertheless, important elements of the squares as originally conceived or as evolved over their first fifty years remain, including: the original planning footprint of the squares; pathway layouts; nineteenth century tree plantings of English Elm and Moreton Bay Fig as formal avenues and group plantings; bluestone lawn edging; and bluestone kerb and channel treatments to the adjacent streets. Subsequent twentieth century additions, including further ornamental tree plantings (such as native trees Peppermint and Lemon-scented Gum), monumental drinking fountains and other features, survive. The larger squares have lately been the further subject of intentional renewals, renovations and redevelopments.

COMPARATIVE ANALYSIS

The squares of Carlton were an urban planning device imported from London, where the 'garden square' had been initially developed from the seventeenth century. Originally conceived as urban second-residences for rural aristocrats, the first London developments laid out around a central garden square were intended to offer rural amenities within the city while protecting socially significant open spaces and allowing the landowner to retain control of their property. The development offering was advanced to other classes during the housing shortage that followed the Great Fire of 1666, and evolved into a widely employed feature of speculative development during the Georgian period (1714-1811).⁴²

In London, this pattern of development was carried out by agreement between a master-builder, who would erect and sell the houses, and the landlord, who would enter into long-term (eg. 99-year) land leases with the purchasers. During the Georgian period, the high value of building lots led builders to construct narrow-fronted attached houses (terraces) on deep lots, with a limited portion of outdoor space and carriage access located at the rear. The central garden square carried the burden of this density. Although initially left to leaseholders to improve, by the late 1700s landlords and builders were constructing elaborate gardens as part of the developed offering.⁴³

The garden square plan was a recurring feature of the early grid plans and land allotments of a number of major British colonial cities, although its function and manner of implementation often differed substantially from the model under which it had evolved in London. In a number of cities (e.g. colonial Savannah and Philadelphia in North America, and in Colonel Light's famed plan for the City of Adelaide) the garden square was implemented as a repeating symmetrical public feature within the grids of heroic, city-scale master plans. In these cases, the square as a planning device was often divorced from the particular scale and relationship of the ultimate surrounding parcels that was a key feature of the London pattern. However, following the American colonies' independence, other American cities (such as Boston, Baltimore and New York) saw garden squares included within developments established on a private model much closer to London's.⁴⁴

In Melbourne, the model employed at Carlton (particularly in the initial offering that included Argyle and Lincoln squares) was something of a hybrid of these two approaches. The planned extension northward from inner Melbourne, although surveyed and released in stages, was a large-scale public master plan that initially deployed the squares using a symmetrical embellishment of the grid layout. However, the squares and their surrounding terrace lots also approximated the scale and functional arrangement of the Georgian-period

London examples. A major market for the Carlton allotments appears to have been London speculators, and the squares' direct relationship to surrounding properties (and the interests of London-based buyers) were a key consideration in their defence during the 1858-59 controversy over the proposed extension of Pelham Street. Today, the character of Carlton's later squares (Macarthur, Murchison and University squares) appears even more strongly influenced by their relationship to surrounding development.

The squares of Carlton, as outlined above, were planned in the 1850s and formalised/gazetted in the 1860s. In terms of the most immediate comparisons within the City of Melbourne, Darling Square and Powlett Reserve in East Melbourne stand out. East Melbourne and Jolimont were one of the earliest areas of Melbourne to be developed outside the original town centre. As with Carlton, although much earlier, the area was surveyed by Robert Hoddle beginning in the late 1830s, with a grid plan for the residential subdivision of East Melbourne finalised by 1848. 'Fitzroy Square' (later Fitzroy Gardens) was set aside in 1848, with the park developed between 1859 and the mid-1860s.⁴⁵ The smaller squares of Darling Square and Powlett Reserve (Figure 39) were also developed in the mid-nineteenth century, with simple path layouts and plantings, and Powlett Reserve incorporating sporting facilities.⁴⁶

The highly regular grid of the late 1840s subdivision of East Melbourne resulted in both north-south and east-west running streets, and consistent rectilinear blocks of development. The mostly wide streets were interspersed with parks and squares, with Powlett Reserve occupying a full block between Powlett and Simpson streets, while Darling Square occupies a half block between Simpson and Darlings streets. Grand residential development tended to face Fitzroy Gardens, but the smaller squares also attracted prestigious residences to the adjoining and surrounding streets. The squares variously retain elements of their original or early landscape design, mature tree plantings including specimen trees, mature tree avenues, perimeter borders and garden bed borders.

Outside the municipality, in the City of Yarra, are generally comparable but later squares including Curtain Square in North Carlton and Darling Gardens in Clifton Hill.

St Vincent's Gardens in Albert Park is Melbourne's premier and arguably most well-known example of a London-based development incorporating a central park surrounded by dense high-quality residential development, in this case large terrace rows and detached houses. According to the Victorian Heritage Register citation,⁴⁷ the St Vincent Place precinct was designed in 1854 or 1855, probably by Andrew Clarke, then Surveyor-General of Victoria (a direct link back to the planning of Carlton), but the current layout is the work of Clement Hodgkinson, the noted surveyor, engineer and topographer. The precinct was intentionally designed to emulate the 'square' developments of London, and is significant as the largest development of its type in Victoria. The gardens are distinguished from the smaller squares of Carlton due to being larger and more formally landscaped, retaining their historic gardenesque (or more formal) style layout and collections of mature specimen trees. The historic relationship between the gardens and the adjoining dwellings also remains harmonious.

Having regard to the above, the five Carlton squares - in terms of their number and extent within a single suburb - are relatively rare in metropolitan Melbourne. They are also distinguished through being a major feature of the suburb's original planning, which was at the time unusual, and that this pattern was mimicked in more localised circumstances elsewhere in Melbourne's developing early suburbs.

Comparative examples of squares comprise the following places:

- Darling Square, East Melbourne (HO2)
- Powlett Reserve, East Melbourne (HO2)
- Fitzroy Gardens, East Melbourne (VHR H1834 and HO883)
- Curtain Square, North Carlton (City of Yarra HO326)
- Darling Gardens, Clifton Hill (City of Yarra HO94)
- St Vincent's Gardens, Albert Park (VHR H1291 and City of Port Phillip HO258)



Figure 35 Wellington Square/Kudnartu, Adelaide
Source: <https://adelaideparklands.com.au/parks-and-squares/wellington-square-kudnartu>



Figure 36 Undated image of Victoria Square/Tarntanyangga, Adelaide
Source: <http://adelaide.sa.gov.au/places/victoria-square-tarntanyangga>



Figure 37 Chester Square, Belgravia, London
Source: <https://www.ayrtonwylie.com>



Figure 38 Soho Square, London
Source: <http://www.speel.me.uk/sculptlondon/sohosq.htm>



Figure 39 Powlett Reserve, East Melbourne (HO2)
Source: www.jellisraig.com.au



Figure 40 St Vincent's Gardens, Albert Park (VHR H1291 and City of Port Phillip HO258)
Source: Victorian Heritage Database

STATEMENT OF SIGNIFICANCE

WHAT IS SIGNIFICANT

The five squares of Carlton, being Argyle Square, Macarthur Square, Murchison Square, Lincoln Square and University Square, are significant in the Carlton Precinct HO1.

The following significant elements, although present to varying degrees, characterise Carlton's public squares as a class of places with a shared origin and consistent patterns of historical development and use:

- The largely square or rectangular plans and boundaries of each of the five squares, as enclosed within Carlton's network of public streets and as defined in the original plan surveys produced by the Department of Lands & Survey in the 1850s-60s.
- Where present, walkways laid out in a formal pattern:
 - in Argyle Square and Lincoln Square, the longstanding system of walkways consisting of a central east-west walk continuing the axis of Pelham Street, along with diagonal crossing paths (as an 'X' pattern in the south half of Argyle Square, and as a formerly 'X' pattern, now halved, in Lincoln Square);
 - in Murchison Square the crossing diagonal walks which are reflective of longstanding unpaved paths or desire tracks through the square.
- The use of mature trees in formal arrangements: as avenues defining pathways or axial vistas; and in other groups (symmetric pairs or clusters) to enhance the definition and spatial enclosure of each square.
 - Principal formal plantings consisting of English Elm (*Ulmus procera*) in Argyle Square, Macarthur Square and Murchison Square (and formerly in University Square), and of Moreton Bay Fig (*Ficus macrophylla*) in Lincoln Square.
 - At Lincoln Square, an additional formal layer has been added in plantings which surround the central plaza in the form of pairs of Bhutan Cypress (*Cupressus torulosa*) and Horizontal Elm (*Ulmus glabra 'Horizontalis'*), both dating to the 1960s. Further, Lincoln Square's formal plantings are embedded within a setting characterized by mature Eucalypts of various ages, including Narrow-leaved Peppermint (*Eucalyptus nicholii*), Sugar Gum (*Eucalyptus cladocalyx*) and Lemon-scented Gum (*Corymbia citriodora*).
- Where present, remnant physical fabric of early origin, such as stone fabric used as a lawn edge at interfaces to streetside footpaths at Argyle Square and Murchison Square, and the early bluestone kerbs and channels, including radial installations at street corners, which typify the treatment of most of the street edges.
- Public monuments, such as the levers family drinking fountains in Argyle Square and Macarthur Square, and the Thomas Ferguson Memorial Drinking Fountain in University Square, which demonstrate the role of the squares as Carlton's principal civic space, a role which has recently been continued in the construction within Lincoln Square of the Memorial to the Victims of the Bali Bombing.
- Where present, the intact setting and enclosure of the squares within the fine-grained nineteenth century streetscapes which face onto each square.

The following table summarises the presence of the above historical characteristics in each square:

	ARGYLE	LINCOLN	MACARTHUR	MURCHISON	UNIVERSITY
Physical form and boundaries	X	X	X	X	X
Paths and layout	X	X		X	
Remnant physical fabric (eg. stone edging)	X		X		
Trees	X	X	X	X	*
Monuments	X	X	X		X
Setting intact or contributory	X		X	X	X

* Removal and replacement of mature trees at University Square is underway in 2018.

HOW IT IS SIGNIFICANT

The five squares of Carlton, being Argyle Square, Macarthur Square, Murchison Square, Lincoln Square and University Square, are of local historical, social and aesthetic significance in the Carlton Precinct HO1.

WHY IT IS SIGNIFICANT

Argyle Square, Macarthur Square, Murchison Square, Lincoln Square and University Square, of Carlton, are of historical significance in the Carlton Precinct HO1 (Criterion A). Planned and conceived in the 1850s and formally gazetted in the 1860s, they provide evidence of early town planning in this area of Melbourne, and are one of the defining features of the initial suburban expansion of Melbourne to its north. They were based on the historical model adopted by Colonel William Light in his 1837 plan for Adelaide, and on similar squares in London which were enclosed/surrounded by comparatively dense private development. They are also, on this scale and extent, relatively rare in metropolitan Melbourne, and provided a pattern of development which was, to a greater or lesser degree, followed elsewhere in Melbourne's developing early suburbs. Lincoln Square and Argyle Square were the earliest planned, in 1852; while Macarthur Square and Murchison Square were provided for slightly later in 1857. University Square was also planned in the 1850s, in an area where development of surrounding building lots was also somewhat delayed, but was later altered at the behest of the University of Melbourne.

Lincoln Square and Argyle Square are of further significance as the sites of early political controversy, in which their status as open space reserves free of traversing public roads was challenged in 1858-59 by local commercial interests. The consequent 1859 decision of the State Parliament to protect the squares from the incursion of roads and traffic, prefigured the extension of the reserve system to formally conserve spaces for public gardens and recreation across Victoria beginning that same year and gaining pace in the 1860s. Other disputes surrounding public access to and use of the squares continued for some decades, not least of all due to fencing of the squares which was seen as a barrier. These disputes would also play out on a larger scale across urban Melbourne over the course of the twentieth century. Of relevance is the introduction to Lincoln Square of reputedly the first children's playground in Victoria, in 1907. The role of the squares as community spaces was further reinforced throughout the twentieth century, whereby various memorials and other monuments were installed in the spaces. Monuments of significance include the levers drinking fountains in Argyle Square and Macarthur Square; the Thomas Ferguson Memorial Drinking Fountain, albeit not in its original location; and the more recent Memorial to the Victims of the Bali Bombing in Lincoln Square.

The squares are also of historical significance for their relationship with bordering development, especially historic residential development to the adjoining streets and facing onto or presenting to the squares. These relationships date back to the mid-nineteenth century, and much of the existing historic development surrounding the squares is located in HO1 the Carlton Precinct. While in some streets adjoining the squares,

the historic buildings have been replaced with modern development, the smaller squares such as Macarthur and Murchison squares stand out for having substantially retained their historic residential context.

Finally, the squares are of historical significance for their association with early public or semi-private Carlton groups, such as military volunteers and sporting clubs. Of note is Argyle Square, the northern half of which accommodated the Carlton Bowling Club from 1868 until the early 1990s.

The five squares of Carlton are of social significance in the Carlton Precinct HO1 (Criterion G). They are valued as both historical landscaped spaces, and as long-standing public spaces which are freely available to all within a densely built up inner suburb. They are also valued as spaces of respite, informal recreation, public congregation and social interaction; as community spaces with valued facilities; and as places of memorialising. Of the squares, Macarthur Square has been identified as a place where Aboriginal people met and reconnected with culture and family, including after periods of institutionalisation, in the second half of the twentieth century. The 'Argyle Square Piazza' is also valued by the Italian community, and is a focus of the Carlton Italian Festa (successor to the famed Lygon Street Festa) and for its association with Italian culture.

Argyle Square, Macarthur Square, Murchison Square, Lincoln Square and University Square are also of aesthetic significance in the Carlton Precinct HO1 (Criterion E). While they were not originally subject to a formal landscape design, and were instead developed in stages as Council finances allowed or in response to occasional controversies and community lobbying, the squares generally retain to varying degrees significant components of their original and/or early evolved planning, landscape character and form. These include their regular square or rectangular plans which complement the ordered pattern of subdivision and grid of streets in the subject parts of Carlton; and their particular form of urban open space which reflected their functional relationship with surrounding development which in turn originated in the historic squares of London. They also, variously, retain mature trees in formal arrangements as avenues defining pathways or axial vistas, and in other groups (symmetric pairs or clusters) which enhance the definition and spatial enclosure of each square; longstanding systems of walkways consisting of those on east-west axis with streets or crossing the squares on the diagonal; nineteenth century tree plantings of English Elm and Moreton Bay Fig; bluestone lawn edging; and bluestone kerb and channel treatments to the adjacent streets. Aesthetically, the squares are also significant as defined open spaces within the densely built up urban context of Carlton, with their mature trees and plantings pointing to their historic origin.

RECOMMENDATIONS

A Conservation Management Plan (CMP) should be prepared for each of the squares, or a single CMP which covers all five squares, and includes policies and guidance on issues to do with tree replacement; reinstatement of avenue plantings; and management of change (tree canopy diversification, construction of new amenities, and capacity for reorganisation). The plans should also address future uses and the management and conservation of the social significance of the squares.

REFERENCES

See the endnotes below

ENDNOTES

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ATTACHMENT E REVISED STATEMENT OF SIGNIFICANCE FOR CARLTON PRECINCT HO1

1.0 HO1 – Carlton Precinct¹

1.1 History

Carlton Precinct is located within the suburb of Carlton. The suburb was developed as part of the extension of Melbourne to its north in the mid-nineteenth century.

The first inhabitants of the area were the Woiwurrung and Boonwurrung peoples of the Kulin Nation. They inhabited an environment of lightly wooded grassy plains with a mix of eucalypts and she oaks, dipping around the point of where Victoria and Swanston streets meet today, and where a swampy section marked the start of what later became known as the Elizabeth Street creek.² The latter was one of the north-south running tributaries adjoining Birrarung (Yarra River), and likely a route through which Aboriginal groups travelled and camped.³ It is also probable that the area was used for transit between a number of notable adjacent Aboriginal places such as the camps and ceremonial grounds near the junction of Birrarung and the Merri Creek; the camp at New Town Hill (Fitzroy); and the Royal Park camping and corroboree ground.⁴ The nearby presence of scarred trees at Melbourne Zoo and Princes Park further suggests a strong and vital pre-contact Aboriginal presence in the area.

For the Woiwurrung and Boonwurrung peoples and other Aboriginal groups that frequented the area, the arrival of Europeans started a process of dispossession and alienation from their pre-contact traditional land, including their camping grounds and travel routes. Melbourne was established in the mid-1830s, and early accounts confirm that Aboriginal people 'continued to move through [the newly colonised land], and use camps and meeting places'.⁵

Later generations of Aboriginal people also lived in Carlton, in the terrace houses and public housing; and the suburb was one of many destinations involved in the 'internal migration' of Aboriginal people across Australia, often following the closure of Aboriginal missions.⁶ This continued presence demonstrates both the adaptation and resilience of the Aboriginal people. The settlement of Carlton followed calls, in the late 1840s, to extend the city boundaries to the north, with the *Argus* newspaper arguing 'there seems no good reason why the city should not be allowed to progress'.⁷ In 1850, the site of the new Melbourne General Cemetery was approved, located a then suitable two miles from the north city boundary. In 1852, during Robert Hoddle's tenure as Surveyor General, survey plans were prepared by Charles Laing for the first residential allotments north of Victoria Street in what became Carlton and North Melbourne.⁸ The first sales of allotments south of Grattan Street took place in this period, and in 1853 the site of the University of Melbourne was reserved to the south of the new cemetery. An 1853 plan prepared by the Surveyor General's office shows the 'extension of Melbourne called Carlton' as being the area bounded by Victoria, Rathdowne, Grattan and Elizabeth streets.⁹

The slightly later 1855 Kearney plan shows subdivision of the suburb ending at a then unnamed Faraday Street and the site of the university. By 1857, when land between Grattan and Palmerston streets was auctioned, government notices identified the area as being in 'North Melbourne at Carlton'.¹⁰ The naming of the 'Carlton Gardens' reserve was another use of 'Carlton' as a designator of the area, although the suburb was still commonly referred to as North Melbourne through the 1860s.¹¹

The northern part of the suburb, to Princes Street, was subdivided in the 1860s, and included the introduction of the diagonal streets, Barkly, Neill and Keppel, which distinguish this part Carlton. Numerous small buildings were constructed in Carlton in the early period of its development, many of which were one or two room timber cottages or shops.¹² These buildings were mostly replaced throughout the later nineteenth century with more substantial and permanent brick and stone dwellings. This also followed the introduction of tighter building regulations in the 1870s, with the extension of the *Building Act* to cover Carlton in 1872.¹³

The *Sands & Kenny* directory of 1857 identifies occupants of buildings in Bouverie, Cardigan, Drummond, Leicester, Lygon, Queensberry, Rathdowne and Victoria streets. Cardigan and Bouverie streets included

some commercial development with grocers, general stores and butchers listed along with boot makers, coach makers, plumbers and cabinet makers.¹⁴ In 1865, allotments along the western edge of Drummond Street were subdivided for sale, prompting objections by some residents as this portion of the suburb had originally been reserved for public uses.¹⁵

Princes Park was part of an early large reservation north of the city, set aside by Charles La Trobe, Superintendent of the Port Phillip District, in the 1840s.¹⁶ It subsequently evolved from a grazing ground and nightsoil depository, to a reserve used for recreation and sporting activities. Its establishment can also be understood in the context of a proposal, largely credited to La Trobe, to surround the city of Melbourne with a ring of parks and gardens, including land set aside for public purposes. The result was an inner ring of gardens, including Fitzroy, Treasury, Parliament, Alexandra, Domain and the Royal Botanic Gardens; and an outer ring including Yarra, Albert, Fawkner, Royal and Princes parks. The former were generally more formally designed spaces, intended for passive recreation; while the latter were developed in a less sophisticated manner for both active and passive recreation.¹⁷

In the later nineteenth century, the use of Princes Park by Carlton sporting clubs was contentious. However the clubs were ultimately granted permissive occupancy, most notably the Carlton Football Club.¹⁸ The 'Blues' had formed in 1864, being one of the earliest Australian Rules Football clubs. They formally occupied part of Princes Park from the late 1870s, having been granted 11 acres in 1878 on which to establish their home ground. The first oval ('Princes Oval') was in the southern area of the park, before moving to the current location further north. Although in occupation of the park, the Blues still played their 'home' games elsewhere in these years, including at the Melbourne Cricket Ground.¹⁹ Of note, Princes Park has also been a premier venue for the recently formed women's football league, the AFLW; and hosted the inaugural game of the competition in February 2017.

Carlton Gardens, later to be associated with the Royal Exhibition Building and international exhibitions, was originally laid out by Edward Latrobe Bateman in the mid-1850s. Further redesign was undertaken in subsequent years, leading up to 1879-1880, when the gardens hosted the International Exhibition of October 1880, and the Royal Exhibition Building (REB) was completed.²⁰ The REB and Carlton Gardens were inscribed in the World Heritage List in 2004, in recognition of the World Heritage (outstanding universal) values of the place, as derived from it being a surviving 'Palace of Industry' in its original setting, associated with the international exhibition movement of the nineteenth and early twentieth centuries.²¹

By the 1870s, Carlton was a substantially developed residential suburb.²² Grand terrace rows had been constructed along Drummond Street to the south, including Carolina, Erin and Warwick terraces. On the diagonal Neill Street between Rathdowne and Canning streets, some 43 properties could be counted.²³ Commercial precincts had also developed in Barkly and Lygon streets. The north side of Barkly Street was a small service centre, with a number of timber shops housing grocers and butchers; while the more extensive Lygon Street retail centre was increasingly diverse, accommodating hairdressers, tailors and stationers.²⁴ Concurrent with this development was the construction of hotels in the suburb, which numbered approximately 80 by 1873.²⁵ Local bluestone, which was readily available by the 1850s and more reliable than bricks produced at the time, was used in the construction of a relatively high proportion of early buildings, including houses.²⁶ The main material for the façade of seven of the ten houses constructed in Murchison Street by 1868, for example, was stone,²⁷ and many of these houses were built by Scottish stonemasons.²⁸

In 1876, the Hospital for Sick Children was established in the former residence of Sir Redmond Barry in Pelham Street, to address the significant health issues faced by working class children. Founded by doctors John Singleton and William Smith in 1870, it was reportedly the first paediatric hospital in the southern hemisphere.²⁹ Between 1900 and 1923, the hospital committee engaged in a large scale building program, constructing pavilions and buildings designed for the hospital's requirements.³⁰

While retailing in Carlton is now concentrated around the high street shopping centre of Lygon Street and its cross roads, including Elgin Street, in the nineteenth century, a number of small retail centres developed elsewhere in the suburb, such as in Barkly Street. This was typical of nineteenth century suburban

development, with small collections of shops and local businesses servicing the immediately surrounding residences. The suburb's many hotels, or pubs, provided a space where local residents could socialise away from the home. Likewise, the hall located at the north-west corner of Kay and Canning streets has been a gathering place for different community groups since its construction in 1885-86, including the San Marco in Lamis Social Club.

After first being proposed in the 1890s, the Carlton Baths were opened in February 1916 on the present site, then accessed via Victoria Place to the north, a laneway parallel to Princes Street. The facilities were substantially improved in 1930, and have been subject to more recent development.³¹

The re-subdivision of earlier allotments and small-scale speculative development was also a feature of the second half of the nineteenth century in Carlton. This resulted in some irregular allotment sizes, and consequently atypical building plans and designs, including dwellings with asymmetrical frontages, terraces of inconsistent widths, and row houses off-alignment to the street.³²

By the late nineteenth century, some distinction had emerged between development in the north and south of the precinct. With the construction of the REB and development of Carlton Gardens, the main thoroughfares in the south attracted more affluent middle-class development, including larger houses which often replaced earlier more modest dwellings, and named rows of terraces. These developments complemented the London-style residential squares of the suburb, which were generally anticipated in the early subdivisions, and included University Square, Lincoln Square, Macarthur Square, Murchison Square and Argyle Square. The squares represented valuable open space for both passive and more formal recreation and, despite their small size, also proved popular with local sporting clubs.³³ Nineteenth century curators of the squares included Nicholas Bickford and his successor, John Guilfoyle.³⁴

Small workers' cottages tended to be constructed on secondary streets, including narrow ROWs (rights of way) behind larger properties. In the north, modest cottage rows on small allotments were more typical, reflecting the working class demographic of this area of Carlton. However, cottage rows were still named, as evidenced by Canning Street to the north of Kay Street which was occupied by Theresa cottages, Crimble cottages and Henrietta cottages. Such cottages tended to be of three or four rooms, compared to the much larger residences of generally eight rooms to the south.³⁵

Carlton's population in the nineteenth century tended to follow the immigration patterns of the broader metropolitan area, that is, one which was predominantly drawn from the British Isles. However, in the early decades of the twentieth century, the demographics of Carlton began to change, with recent arrivals from Eastern Europe including Jewish families.³⁶ Jewish-operated businesses in Carlton included plumbers, grocers and tailors;³⁷ and Carlton and Carlton North became centres of Jewish activity and customs.³⁸ Yiddish was a commonly heard local language.³⁹ Carlton's status as the centre of Jewish Melbourne continued until around the middle of the twentieth century, after which it shifted to Melbourne's southern suburbs.

The highest profile of the immigrant groups to arrive in Carlton in the post-war period were the Italians, with the suburb becoming known as 'Little Italy'; Greek, Spanish and Lebanese families also arrived in large numbers in this period. Post-war migration had a significant impact on the suburb, not least in the transformation of Lygon Street. In the section between Queensberry and Elgin streets, there were 14 Italian proprietors in 1945, increasing to 47 by 1960, many of whom were restaurant operators.⁴⁰ Melbourne's inner suburbs in the post-war period offered cheaper housing and access to manufacturing work, and by 1960 there were an estimated 6,500 Italian residents in Carlton, approximately one quarter of the suburb's population.⁴¹

The influence of the various migrant groups on the suburb throughout the twentieth century is also evident in the many Jewish and Italian businesses and retailers. Shops, such as kosher butcheries, delicatessens, pizzerias, cafes and cake shops, were important for maintaining culture and connection with communities, beyond the mere supply of foodstuffs.

Carlton was also a centre of so-called 'slum clearance' from the interwar period. The rapid development of the nineteenth century, which had included construction of tiny cottages in rear lanes, was the focus of this activity. The Housing Commission of Victoria (HCV) was most active in this regard, having identified large parts of the suburb as slum reclamation areas. In the 1950s and 1960s, the HCV compulsorily acquired properties, razed them and then redeveloped the sites with new forms of public housing. The first of the low-rise walk up blocks of flats was constructed in Carlton in 1960-61, on the reclamation area bounded by Canning, Palmerston, Nicholson and Elgin streets.⁴² Tower estates were also developed in Carlton by the HCV in the 1960s. The Carlton Estate, between Lygon and Rathdowne streets, was the most densely populated, at 247 people per acre.⁴³ Later, in the 1980s, the renamed Ministry of Housing embarked on a new direction in public housing in Carlton, including refurbishing rather than demolishing existing houses. The Ministry also followed a programme of constructing smaller and less dense infill housing in Carlton, which was well-received. It involved new housing designed by notable architects and intended to be more in sympathy with the historic streetscapes. The area of Carlton in which this early 1980s development occurred was known as the 'Kay Street Reclamation Area'.⁴⁴ While parts of Carlton were occupied by professionals and the independently wealthy, much of Carlton's population in the nineteenth century earned their living through skilled and unskilled trades, including in the building industry.⁴⁵ The suburb has also had a long association with trade unionism, in part due to the presence of Trades Hall at the corner of Lygon and Victoria streets, the southern entrance to the suburb. Other union and trade related places proliferated nearby.

Other trades and professions in Carlton included bootmakers, with 217 of the latter identified in the suburb in 1885.⁴⁶ A concentration of monumental masons and grave decorators in the northern part of the suburb by the end of the nineteenth century also attests to the suburb's connection with the Melbourne General Cemetery.⁴⁷

Factory work was another major employer, although commonly in the small scale manufacturing operations which, from the nineteenth century, were run out of local workshops including in the precinct. Larger-scale industry and manufacturing tended to be located in the south-west of the suburb, and outside the precinct. More generally in Carlton there was insufficient vacant land or available properties on which to develop substantial industrial sites as happened in parts of Fitzroy and Collingwood. Exceptions include the large Carlton & United Brewery complex which was developed from 1858;⁴⁸ and larger early twentieth century complexes, such as the Davies Coop textile manufacturing operations in and around Cardigan Street. Both these developments were in the south of the suburb and outside the precinct.

Students have been associated with Carlton since the establishment of the University of Melbourne in the 1850s. However, more affordable tertiary education, and the (then) relatively cheap cost of housing, brought large numbers of students to the suburb from the 1960s.⁴⁹ The Royal Melbourne Institute of Technology's (RMIT) expansion into Carlton from its city campus in the 1970s, also increased local student numbers. The Institute embarked on a programme of constructing new buildings and adapting existing ones (often former manufacturing buildings) in the southern area of the suburb, with the new Carlton campus earmarked as a technical college.⁵⁰

The arrival of students in numbers led to another cultural shift in Carlton, as the suburb became synonymous with new and alternative social and artistic movements in literature, film and theatre. La Mama Theatre and the Pram Factory were innovators in the theatrical arts. Australia's first all-Aboriginal acting company, Nindethana (or 'Ours') was founded by Jack Charles, Joyce Johnson and Bob Maza at the Pram Factory in 1971, and also had associations with La Mama.⁵¹ The latter was established in a former printing works in Faraday Street 1967.⁵² The Deutscher Fine Art gallery was established in a purpose built addition behind a Victoria villa residence in Drummond Street in the mid-1980s. The suburb was also documented in popular film and television.

Carlton was additionally a focus of the early conservation movement in Melbourne. The Carlton Association was established in 1969, with a focus on urban issues including opposition to the slum clearance work of the HCV.⁵³ The Builders Labourers' Federation (BLF), a Trades Hall affiliated union with a long association with

Carlton, was also involved in the early fight to protect Carlton's heritage. This was through the use of 'green bans' and strike action to protect the built heritage at development sites.⁵⁴

Another highly active group, the Carlton Residents Association (CRA) was formed in 1995, this time in response to a University of Melbourne proposal to develop terrace houses in Faraday and Cardigan streets.⁵⁵ The CRA is still active and engaged in issues to do with heritage and amenity in the suburb.

The rise of the educated and activist demographic in Carlton in the later twentieth century speaks to yet another transformation of the suburb, including gentrification and an increase in owner-occupiers over renters. Historic buildings and houses were restored, and property values increased. More intensified residential development, or pressures to develop, also resulted from the increased land values. There were also, from the 1970s and 1980s, some celebrated new residential and institutional developments in the suburb, by noted contemporary architects.

1.2 Description

The extent of the Carlton Precinct is identified as HO1 in the planning scheme maps.

The Royal Exhibition Building and Carlton Gardens, together with the World Heritage Environs Area precinct (HO992), adjoin the precinct to the south-east; the University of Melbourne and Melbourne General Cemetery adjoin to the north-west.

Significant and contributory development in the precinct dates from the mid nineteenth century through to the interwar period, although Victorian development predominates. Some places of heritage value are also outside this date range.

The precinct is mainly residential, but with commercial streets and historic shops and hotels scattered throughout, including to street corners. Former small scale manufacturing and industrial development, mainly in the form of single workshops, and fewer larger factory complexes than the broader suburb are also located in the precinct.

The precinct incorporates a broad range of dwelling types, including modest single storey cottages, terrace rows on narrow allotments, larger single storey dwellings, two-storey terraces in pairs and rows, some very large three-storey terraces, and villas on more generous allotments. Generally, development in the north tends to be modest in size, and more substantial in the south.

The precinct typically has buildings of one and two-storeys, with three-storeys more common in the south, particularly on Drummond Street. Building materials include brick and rendered masonry, with some timber, and a relatively high proportion of stone buildings. The stone and timber buildings generally date from the 1850s and 1860s. Other characteristics of residential buildings include hipped roofs with chimneys and often with parapets; verandahs with decorative cast iron work and tiled floors; iron palisade fences on stone plinths to front property boundaries; limited or no front and side setbacks; lower-scale rear wings to larger terraces and dwellings; and long and narrow rear yards. Vehicle accommodation is generally not visible from principal streets, but more common to rears of properties, with rear lane access.

Residential streets can have consistent or more diverse heritage character. Examples of the former include parts of Canning Street with intact rows of single-storey terraces, and the southern end of Drummond Street with long rows of large two-storey terraces. The more diverse streets have a greater variety of building and allotment sizes, and dwelling heights, styles, materials and setbacks. Examples include the streets located between Carlton and Elgin streets, and Kay and Pitt streets in the north of the precinct. The diversity reflects development extending over a long period within a single street.

Another precinct characteristic are buildings with no setbacks and pointed or sharply angled corners, located to the junction of streets which meet at sharp angles; and those which return around corners with canted or

stepped facades. Irregular allotment plans, including those associated with later re-subdivision of the early Government allotments, have also given rise to buildings which diverge from the norm in their form and siting.

Development on lanes to the rears of properties is another precinct characteristic, including occasional historic outhouses such as water closets, stables and workshops. Rear boundary walls vary, with many original walls removed or modified to accommodate vehicle access.

In the post-war period, the impact of the Italian community is also evident. Dwellings were often rendered, original verandahs replaced with simple awnings on steel posts, and steel windows introduced to facades.

Commercial buildings in the precinct are typically two-storey, of brick or rendered masonry, with no setbacks, and intact first floor (and upper level) facades and parapets. Many ground floor facades have been modified, but some original or early shopfronts survive, as do iron post-supported verandahs with friezes, including return verandahs to street corners. Commercial streets or sections of streets include Lygon, Elgin, Rathdowne, Nicholson, Faraday and Grattan streets.

The small scale manufactories of the precinct tended to take the form of single workshops or small buildings, sometimes located in residential streets or more often to the rears of the streets, and accessed by rights of way. Such buildings were often of brick, of one or two storeys, and occasionally larger; and of utilitarian character and design.

Historic civic development including the former police station, post office and court house, is located on Drummond Street near the intersection with Elgin Street. Other non-residential development located on or near the perimeter of the precinct includes Trades Hall, Queen Elizabeth Maternal & Child Health Centre, the original site of the Royal Children's Hospital, Carlton Gardens Primary School, Carlton Baths and St Jude's Church.

Social and economic developments of the latter decades of the twentieth century, associated with changing inner Melbourne demographics and rising land values, have wrought physical changes to the precinct. These are evidenced in extensions and additions to dwellings, and conversion of historic manufacturing and industrial buildings to residential, commercial and other uses. Large scale residential buildings and apartment blocks have also been constructed on development sites.

1.2.1 Pattern of development

The street layout of the precinct demonstrates the overall subdivision pattern established in the official surveys of the 1850s. This includes a hierarchical and generally regular grid of wide and long north-south and east-west running streets, with secondary streets and a network of lanes. In terms of allotment sizes, the general pattern is one of finer grain to residential streets, and coarser grain to principal streets and roads.

Breaking with the regular street grid are several streets on the diagonal, including Barkly, Neill and Keppel streets. The private re-subdivision of the early Government allotments also gave rise to some narrow streets and smaller allotments, as occurred for example in Charles and David streets. Charles Street is distinguished in this context as a narrow street with bluestone pitchers, and a high proportion of intact modest cottages.

Lanes provide access to the rears of properties, and also act as minor thoroughfares, providing pedestrian and vehicle access between streets and through dense residential blocks.

The wide, straight and long streets of the precinct have a sense of openness due to their width, and afford internal views and vistas, as well as views out of the precinct. Views to the dome of the Royal Exhibition Building are afforded from the west on Queensberry Street, with other views of the World Heritage site from streets running west of Rathdowne Street, and south of Grattan Street.

Important nineteenth century roads or boulevards are located on the boundaries of the precinct, including Victoria Parade and Nicholson Street.

In terms of infrastructure, streets in the precinct variously retain bluestone kerbs and channels, while lanes generally retain original or relayed bluestone pitchers and central drains.

1.2.2 Parks, gardens and street plantings

Public parks and smaller public squares or gardens within or immediately adjoining the precinct, are another legacy of the nineteenth century surveys and subdivisions. The latter were influenced by London-style squares and include Argyle, Murchison, Lincoln, Macarthur and University squares, with residential development laid out around the squares. Murchison and Macarthur squares remain largely surrounded by the associated nineteenth century residential development. Argyle Square in part retains its historic surrounds, although less so on the west side where Cardigan Street is not included in the precinct. University Square retains less of its original surrounds and context, as does Lincoln Square. All of the squares in the precinct largely retain their original boundaries. These five squares provide evidence of early town planning in Carlton, having been conceived as urban spaces in the 1850s and formally gazetted in the 1860s.

Princes Park is wholly within the precinct, albeit located north-west of the main precinct area. The park extends for approximately 39 hectares, stretching for two kilometres along the east side of Royal Parade. Princes Oval, Carlton Football Club's home ground and headquarters, is located in the centre of the park, with sporting fields to the south and passive recreation areas to the north. The park combines treed areas and open space, with the latter providing generous vistas across the park, including views of the established plantings and tree rows lining pathways and bordering the park. Surviving nineteenth century plantings include elm rows and avenues, Moreton Bay Figs, and River Red Gums. Later plantings include Canary Island Palm rows, the Princes Park Drive plantation, and various Mahogany Gums. Historic buildings include the Park Keeper's cottage (1885), tennis pavilion (1926), and north and south sports pavilions (1937).

The landscapes of the Melbourne General Cemetery and Carlton Gardens are located outside the precinct boundary, but are visible from within the precinct.

Several of the principal streets have mature street or median plantings, including Keppel, Grattan, Cardigan, Canning and Drummond streets.

1.3 Statement of Significance

Carlton Precinct (HO1) is of local significance. It satisfies the following criteria:

- Criterion A: Importance to the course or pattern of our cultural or natural history (historical significance).
- Criterion E: Importance in exhibiting particular aesthetic characteristics (aesthetic/architectural significance).
- Criterion G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons (social significance).

What is significant?

Carlton Precinct was developed from the mid-nineteenth century as part of the extension of Melbourne to its north during a period of significant population growth. Significant and contributory development in the precinct

dates from the mid nineteenth century through to the interwar period, although Victorian development predominates. Some individual places of heritage value are also outside this date range.

The precinct is mainly residential, with some commercial streetscapes and buildings scattered throughout. There is some institutional development, and some small-scale former manufacturing and industrial development. Various parks, gardens and squares, and mature street plantings and rows, are also components of significant development in the precinct.

There are areas in the precinct which display different built form characteristics. For example, commercial/retail development on Lygon and Elgin streets differs to the nearby fine-grained residential cottages and smaller terrace rows, and these in turn differ to the grander Boom style terraces and villas in the south of the suburb. It is also difficult to put clear boundaries around these different historic character areas, as the beginning and end of such development is not always evident. This is due to different periods and forms of development occurring in geographical proximity in the precinct. The different development is also historically integrated and related, and all part of the large and diverse Carlton Precinct.

The following are the identified 'key attributes' of the precinct, which support the assessed significance:

- Typical nineteenth century building characteristics including:
 - Use of face brick and rendered masonry building materials, with timber and bluestone indicating earlier buildings.
 - Hipped roof forms with chimneys and parapets; verandahs with decorative cast iron work and tiled floors; iron palisade fences on stone plinths; and limited or no front and side setbacks.
- Later development as evidenced in Edwardian and interwar buildings.
- Typically low scale character, of one and two-storeys, with some larger three-storey buildings.
- Streets of consistent scale, or with greater scale diversity incorporating modest and larger buildings.
- Streets of consistent historic character, contrasting with those of more diverse character.
- Streets which are predominantly residential and others which are predominantly commercial.
- Historic shops and hotels distributed across the precinct, including prominently located corner hotels in residential streets.
- Importance of Lygon Street, one of inner Melbourne's most iconic commercial streets.
- Views from lanes to historic outbuildings and rears of properties, providing evidence of historic property layouts.
- Buildings which diverge from the norm in their form and siting, constructed to irregular street intersections with sharp corners, and on asymmetrical allotments.
- Nineteenth and early twentieth small scale workshops in some residential streets, and to the rears of streets and accessed via ROWs.
- Limited in number but larger manufacturing buildings dating from the nineteenth through to the early twentieth century.
- 'Layers' of change associated with phases of new residents and arrivals, including Eastern Europeans, Jewish and Italian immigrants, and students of the 1960s and 1970s.
- Nineteenth century planning and subdivisions as evidenced in:

- Hierarchy of principal streets and lanes.
- Generally regular grid of wide, straight and long north-south and east-west streets, with secondary streets and a network of lanes.
- Pattern of finer grain allotment sizes to residential streets, with coarser grain to principal streets and roads.
- Lanes which provide access to rears of properties and act as important minor thoroughfares.
- Distinctive small public squares, influenced by London-style development, including Macarthur Square, Murchison Square, Argyle Square, Lincoln Square and University Square.
- Importance of Princes Park as one of La Trobe's historic ring of parks and gardens surrounding Melbourne.
- Mature street plantings and tree rows.
- Principal streets characterised by their width and open character, with vistas available along their length; these are sometimes distinguished by later central medians and street tree plantings.
- Views of the Royal Exhibition Building and Carlton Gardens from the west on Queensberry Street, and from other streets west of Rathdowne Street and south of Grattan Street.
- Historic street materials including bluestone kerbs and channels, and lanes with original or relayed bluestone pitches and central drains.
- Vehicle accommodation which is generally not visible from principal streets, but more common to rears of properties, with rear lane access.

How is it significant?

Carlton Precinct is of historical, aesthetic/architectural and social significance to the City of Melbourne.

Why is it significant?

Carlton Precinct is of **historical significance**, as a predominantly Victorian-era precinct which reflects the early establishment and development of Carlton, on the northern fringe of the city. It was planned on the basis of early 1850s surveys undertaken during Robert Hoddle's tenure as Surveyor General, with the first residential allotments located to the north of Victoria Street. The precinct retains a comparatively high level of intactness, and a very high proportion of pre-1900 buildings, including terrace (row) housing, complemented by historic shops, former mainly small-scale manufacturing and industrial buildings, institutions and public buildings. Surviving 1850s and 1860s buildings in particular attest to the precinct's early development. Parks and squares, including University Square, Macarthur Square, Murchison Square, Lincoln Square and Argyle Square, also provide evidence of early planning. Princes Park is of historical significance, having been reserved in the 1840s by Superintendent of the Port Phillip District, Charles La Trobe. This visionary action resulted in a ring of parks and gardens surrounding inner Melbourne, of which Princes Park is a stand out example. Part of the park, and later specifically Princes Oval, has been the home of the Carlton Football Club since the late 1870s. By the late nineteenth century, some distinction had emerged between development in the north and south of the precinct. Modest cottages and terrace rows on small allotments were more typical of the north, reflecting the historic working class demographic of this area of Carlton. The suburb is also home to a number of important institutions, namely Trades Hall, the first Royal Children's Hospital and the Queen Elizabeth Maternal Health centre. In the south, the proximity to the city and, notably, the prestige associated with the Royal Exhibition Building (REB) and Carlton Gardens, and the International Exhibitions of the 1880s was reflected in grander residential development. The World Heritage Listing of the REB and Carlton Gardens

in 2004 was in recognition of the outstanding universal values associated with this site and its role in the international exhibition movement of the nineteenth and early twentieth centuries. In the later twentieth century, Carlton was the focus of early conservation activism and campaigns to save historic buildings and streetscapes, many of which survive in the precinct but were being impacted by the Housing Commission of Victoria's slum clearance work and public housing construction programme. The precinct is also significant for its historical and ongoing association with the Woiwurrung (Wurundjeri) and Boonwurrung groups of the Kulin Nation, the Traditional Owners of the land, as well as other Aboriginal groups whose members have links to the area. Former generations of Aboriginal people inhabited the precinct area in the pre-contact period, while later generations continue to live, meet and re-connect in Carlton as part of the continuing 'internal migration' of Aboriginal people across Australia.

Carlton Precinct is of **historical and social significance** for its later 'layers' of history and culture, including an ongoing connection with migrant groups. The arrival of people from Eastern Europe in the early twentieth century, followed by Italian immigrants, wrought significant change to the precinct. Lygon Street evolved into an iconic inner Melbourne commercial strip, historically valued by Melburnians for its Italian culture and colour. In the 1960s and 1970s, students also moved into Carlton in great numbers, with the suburb becoming synonymous with new and alternative social and artistic movements. This cultural awakening had wider ranging impacts on Australian arts, including literature and theatre. Carlton, in turn, has been well documented in popular culture, and featured in film and television. Princes Park is also of social significance, being highly valued by the community for providing opportunities for passive recreation and more formal sporting activities; and as the home of the Carlton Football Club.

The **aesthetic/architectural significance** of the Carlton Precinct predominantly rests in its Victorian-era development, including terrace and row housing, commercial and manufacturing buildings, complemented by more limited Edwardian and interwar development. There are also some notable modern developments by contemporary architects. The pattern of nineteenth century subdivisions and land uses is reflected in the dense residential streetscapes, with commercial buildings in principal streets and sections of streets, and historic shops and hotels to residential street corners. Nineteenth century planning is also evident in the regular grid of wide, straight and long north-south and east-west streets, with secondary streets and a network of connecting lanes. The latter are demonstrably of nineteenth century origin and function, and continue to provide access to the rears of properties, as well as performing the important role of minor thoroughfares through dense residential blocks. This reinforces the 'permeable' character and pedestrian nature of the precinct. Residential development in the precinct is also significant for its diversity, with a variety of building and allotment sizes, and dwelling heights, styles, materials and setbacks. Streetscapes can have consistent heritage character, or more diverse character, reflecting stop-start bursts of building activity, changing styles and dwelling preferences, and later re-subdivision. Aesthetically, the principal streets are distinguished by central medians and tree plantings, with a sense of openness due to their width, and vistas available along their length. The parks and smaller squares, influenced by London-style development, also enhance the aesthetic significance.

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- ¹ This precinct citation refers to individual heritage places, some of which are included in the Victorian Heritage Register or individually listed in the Schedule to the Heritage Overlay, which are wholly or partly located within the precinct boundary, or adjoin it. Historical development outside the precinct boundary is also referred to. This recognises that adjoining development, and individual places, contribute to an understanding of the precinct's evolution and in some cases were influential in the history of the precinct. They also demonstrate important historical attributes or characteristics which are shared with the precinct.
- ² As shown in pre-1750s EVC NatureKit, Department of Environment, Land, Water and Planning, see <https://www.environment.vic.gov.au/biodiversity/naturekit> accessed 9 April 2019.
- ³ Extent Heritage, *City River Aboriginal Cultural Narrative*, for City of Melbourne, 2018, p. 17.
- ⁴ S Canning and F Thiele, *Indigenous cultural heritage and history within the Metropolitan Melbourne Investigation Area*, for the Victorian Environmental Assessment Council, 2010, p. 21-2.
- ⁵ S Jackson, L Porter, L Johnson, *Planning in Indigenous Australia: From imperial foundations to postcolonial futures*, Routledge, London, 2017. p. 116.

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ATTACHMENT F ADDITIONAL WORK MEMORANDUM (2020-2021)

MEMORANDUM

TO	Molly Wilson, City of Melbourne	FROM	Lovell Chen
RE	Carlton Heritage Review – additional recommendations	DATE	October 2021

The memorandum below presents recommendations for changes to the Heritage Overlay, building gradings and the findings of the additional assessments undertaken between May and July 2020 as part of the Carlton Heritage Review.

Places within the Carlton Heritage Review Study area which have been address through the separate Amendment C396 Heritage Category Conversion are included below. This incorporates gradings reviews and addressing/mapping corrections. Amendment C396 was exhibited in February 2021.

Assessment recommendations

Address/ Property ID/HO number	Included in Heritage Places Inventory Part A (February 2020, amended May 2021)	Included in Heritage Places Inventory Part B (February 2020)	Recommend -ed grading / HO	Issue	Recommendation reason
17-21 Argyle Place South HO1	Yes Contributory	No	Contributory HO1	Addressing	Update addressing in Heritage Places Inventory to apply contributory grading to 17 Argyle Place South only. 17 Argyle Place South is a two- storey Victorian residence, and a contributory grading is appropriate. The late twentieth building at 19- 21 is not of heritage value.
245-249 Cardigan Street	Yes Significant	No	Contributory HO1	Review grading	Include in HO1 as contributory property. HO34 is a single property and comprises three

Address/ Property ID/HO number	Included in Heritage Places Inventory Part A (February 2020, amended May 2021)	Included in Heritage Places Inventory Part B (February 2020)	Recommend -ed grading / HO	Issue	Recommendation reason
101612 HO34					<p>separate Victorian-era residences, constructed 1872-1874, with visible alterations. HO34 is included in the Heritage Places Inventory Part A as significant.</p> <p>Given the extent of change, it is recommended that contributory is a more appropriate category for these buildings and that HO1 be extended to include 245-249 Cardigan Street. The heritage buildings contribute to HO1, as they demonstrate the mix of built form which characterised Carlton in the nineteenth century.</p> <p>It is recommended that HO34 be deleted from 43.01 and 245-249 Cardigan Street be incorporated into HO1 as contributory.</p> <p>Contributory</p>
251-257 Cardigan Street 104450 No Heritage Overlay	Yes Significant	No	Contributory HO1	Review grading	<p>Included incorrectly in Part A Inventory as significant. This property is not currently in the HO.</p> <p>Include in Heritage Overlay in HO1 precinct as contributory building.</p>

Address/ Property ID/HO number	Included in Heritage Places Inventory Part A (February 2020, amended May 2021)	Included in Heritage Places Inventory Part B (February 2020)	Recommend -ed grading / HO	Issue	Recommendation reason
					<p>Substantial c. 1860s hotel building which retains its form and upper level openings, with alterations at ground floor and additions to rear (1990s). It remains legible as a substantial corner hotel building from the mid-nineteenth century. It has historical value at a local level, as an early hotel in the suburb. It is of representative value at a local level, retaining characteristics of mid-nineteenth century hotel buildings, including the splayed corner entrance, understated detailing including quoins to corners and string courses articulating floor level, and narrow window openings at first and second floor levels.</p> <p>The previous D grading translates to a contributory grading, and this is considered appropriate.</p> <p>The property is currently separated from the mapped extent of HO34 by a laneway. The schedule currently identifies the extent of HO34 as '245-257 Cardigan St, Carlton',</p>

Address/ Property ID/HO number	Included in Heritage Places Inventory Part A (February 2020, amended May 2021)	Included in Heritage Places Inventory Part B (February 2020)	Recommend -ed grading / HO	Issue	Recommendation reason
					<p>which differs from the mapped extent.</p> <p>The property at 251-257 Cardigan Street is of sufficient heritage value to warrant an HO control. It is proposed to extend the boundaries of HO1 to include this property as a contributory building.</p> <p>The HO1 mapping and the Heritage Places Inventory should be updated to reflect this.</p> <p>Contributory</p>
7 Drummond Place 102599 HO1	No	No	Contributory HO1	Review grading	<p>Two storey brick nineteenth century brick residence, gable roof, laneway location.</p> <p>Demonstrative of density of development in Carlton during nineteenth century, which included development in laneways.</p> <p>Heritage Places Inventory to be updated to identify 7 Drummond Place as a contributory place within HO1.</p> <p>Contributory</p>
10-14 and 16-20 Drummond Place HO1	Yes (18-20) Contributory	No	Non- contributory HO1	Review grading	<p>Graded building demolished and replaced with modern development constructed at property in c. 2017.</p>

Address/ Property ID/HO number	Included in Heritage Places Inventory Part A (February 2020, amended May 2021)	Included in Heritage Places Inventory Part B (February 2020)	Recommend -ed grading / HO	Issue	Recommendation reason
56 Drummond Street 102773 HO1	Yes Contributory	No	Significant HO1	Review grading	Two storey terrace residence. Compares with Victorian terrace residences in Carlton which are significant buildings. Significant
92-94, 96 and 98 Drummond Street (92-94 and 96 Drummond street) 510624, 510625, 510626 HO1	Yes (98) Contributory No (92-94, 96)	No	Significant HO1	Address- ing Review grading	Three addresses for one building. All three property addresses should be listed as significant in the Heritage Places Inventory. This is a c. 1884 school hall, constructed as part of the St Andrews Gaelic Church complex, believed to have been to a design by architect Leonard Terry of Terry & Oakden. The 1850s church was demolished in the c. 1930s. Religion and religious places are an important historical theme in Carlton. 92-94 and 96 Drummond Street were included in Amendment C396. These properties had been incorrectly omitted from Amendment C258 and the Heritage Places Inventory. Significant (all)
280-286 Drummond	No	No	Contributory HO1	Review grading	280-284 Drummond Street – terrace row of three residences,

Address/ Property ID/HO number	Included in Heritage Places Inventory Part A (February 2020, amended May 2021)	Included in Heritage Places Inventory Part B (February 2020)	Recommend -ed grading / HO	Issue	Recommendation reason
Street (4 terraces) 102730 102729 102728 102727 HO1					constructed c. 1873. Row has undergone some alterations, including addition of central wing walls. Compares with other Victorian-era terrace residences in HO1. 286 Drummond Street – shop constructed c. 1878. Shopfront altered. Demonstrative of important phase of development in Carlton in the mid-late nineteenth century. Contributory (all)
47-49 Elgin Street 103065 HO1	No	No	Contributory HO1	Review grading	The 1984 Carlton study map shows this building as C graded. Relatively intact two- storey brick interwar office/warehouse, constructed in c. 1940 (BA 47/9 Elgin Street, BA 21680, 26 November 1940 – Erection of building). Demonstrates historical theme of small-scale manufacturing development in the suburb. Contributory
52 Faraday Street 512796	No	No	Non- contributory HO1	Review grading	Constructed as an extension to 54 Faraday

Address/ Property ID/HO number	Included in Heritage Places Inventory Part A (February 2020, amended May 2021)	Included in Heritage Places Inventory Part B (February 2020)	Recommend -ed grading / HO	Issue	Recommendation reason
HO1					Street in c. 1984. Not of heritage value. Non-contributory
54 Faraday Street 512797 HO1	No	No	Contributory HO1	Review grading	Two-storey rendered brick dwelling with visible chimney, dating from c. 1910s Contributory
185-187 Faraday - 103686 HO1	Yes Significant	No	Significant HO1	Review gradings	185-7 Faraday Street is significant in Heritage Places Inventory Part A. This grading is confirmed. An unusually ornate two- storey rendered Victorian commercial building with moulded detailing. Substantially intact at first floor level, with Serlian window arrangement flanking central pilastered bay at first floor level, rosettes and dentils below overhanging cornice. Ground floor alterations existed at time of original study. Ground floor altered, but retains original quoining at either end and plinths to original shop fronts. Significant.
189-193 Faraday - 103688 HO1	Yes Significant	No	Non- contributory HO1	Review gradings	189-193 Faraday Street is significant in the Heritage Places Inventory Part A. Two-storey interwar warehouse building.

Address/ Property ID/HO number	Included in Heritage Places Inventory Part A (February 2020, amended May 2021)	Included in Heritage Places Inventory Part B (February 2020)	Recommend -ed grading / HO	Issue	Recommendation reason
					<p>Extensively altered since original study, including removal of all multi-paned windows at ground and first floors, alteration to original entry, and creation of two large new openings at ground floor.</p> <p>Alterations to building since the 1985 study have diminished an understanding of the original presentation of the building. It is recommended this is downgraded to non-contributory.</p> <p>Non-contributory</p>
195-199 Faraday Street 103687 HO1	No	No	Non- contributory HO1	Review grading	<p>Three-storey interwar warehouse/factory building, with detailing including porthole windows at western end.</p> <p>This building has been significantly altered since original study, including rendering of face brick and changes to openings.</p> <p>Alterations to building since the 1985 study have diminished an understanding of the original presentation of the building.</p> <p>Non-contributory.</p>

Address/ Property ID/HO number	Included in Heritage Places Inventory Part A (February 2020, amended May 2021)	Included in Heritage Places Inventory Part B (February 2020)	Recommend -ed grading / HO	Issue	Recommendation reason
10-14 Grattan Place 515606 HO1	No	No	Contributory HO1	Review grading	Pair of simple two-storey brick residences from c. 1885-1890. Demonstrate modest residential development in laneways in Carlton during the nineteenth century. Contributory (both 10 and 14)
4 and 6 O'Connell Lane 106988 HO1	No	No	Contributory HO1	Review grading	Shown as A graded on 1984 study map, likely as a result of being at rear of terrace row at 186-196 Drummond Street. Also 4 O'Connell Lane (110802). Building appears to be a workshop/garage of c. 1910s construction (CoM Building Application Index, 12.12.1918, new coach house BA 1712.). Building now has two street addresses: 4 and 6 O'Connell Lane. Contributory. (both 4 and 6)
5-21 Pelham Street HO81	No	No	Former Children's Hospital site. Princess May Pavilion, Nurses Home and Administrati	Addressing	Due to different significance categories within the site, the HO is to be classed as a precinct. Different significance categories have been identified across the Heritage Overlay, as detailed in HO81- Former Children's Hospital

Address/ Property ID/HO number	Included in Heritage Places Inventory Part A (February 2020, amended May 2021)	Included in Heritage Places Inventory Part B (February 2020)	Recommend -ed grading / HO	Issue	Recommendation reason
			on Building: significant Three Victorian terraces to Drummond Street: contributory 1980s townhouses and 1990s office developmen t: non- contributory HO81		Precinct citation. A map of the HO has been prepared showing the significance categories.
60 Pelham Street 107558 HO1	No	No	Contributory HO1	Review grading	Part of simple two-storey Victorian terrace row at 60-70 Pelham Street. Nos 64-70 graded D/contributory. The whole row should be contributory, some alterations. Demonstrates typical residential development in nineteenth century Carlton, and contributes to HO1. Contributory
62 Pelham Street 107557 HO81	No	No	Contributory	Review grading	As above. Contributory

Address/ Property ID/HO number	Included in Heritage Places Inventory Part A (February 2020, amended May 2021)	Included in Heritage Places Inventory Part B (February 2020)	Recommend -ed grading / HO	Issue	Recommendation reason
61 University Street 109570 HO1	No	No	Non- contributory HO1	Review grading	This building was constructed in c. 1990 and does not contribute to the heritage values of the precinct. Non-contributory

Amendment C396 places in Carlton Heritage Review study area

Address/ Property ID/HO number	Included in Heritage Places Inventory Part A (February 2020, amended May 2021)	Included in Heritage Places Inventory Part B (February 2020)	Recommend -ed grading / HO	Issue	Recommendation reason
16 Barkly Street/1-13 Elgin Street 103051 HO1	No	Yes C	Contributory HO1	Addressing	Part of Amendment C396. Contributory gradings applies to the single- storey nineteenth century cottage at this address, which faces Barkly Street, and not to the adjoining industrial building/motor garage, which appears to also be part of the address.
18-22 Cardigan Street 101708, 664003, 664004 HO35	Yes Significant	No	Contributory HO35	Review grading	Part of Amendment C396. HO35 is significant; the individual properties have been graded as contributory, reflecting their relatively simple form and detailing in the Carlton context. Citation prepared as part of Carlton Heritage Review. Contributory
334-344 Drummond Street HO45	No	Yes B	Significant HO45	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
112 Faraday Street HO1	Yes Contributory	No	Contributory HO1	Addressing /mapping	Part of Amendment C396 Mapping corrected as part of Amendment C396 to remove HO57 from 112 Faraday Street and apply

Address/ Property ID/HO number	Included in Heritage Places Inventory Part A (February 2020, amended May 2021)	Included in Heritage Places Inventory Part B (February 2020)	Recommend -ed grading / HO	Issue	Recommendation reason
					HO1 to 112 Faraday Street.
249-263 Faraday Street HO57	No	Yes A	Significant HO57	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
2-40 Lygon Street HO663	No	Yes A	Significant HO663	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
98-126 Lygon Street HO406	No	Yes A	Significant HO406	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
320 Lygon Street (rear building) 106209 HO1	No (rear building) Yes (320 Lygon Street) Contributory	Yes (rear 61 University Street) C	Non- contributory (rear building) Contributory (320 Lygon Street) HO1	Review grading (rear building)	Part of Amendment C396. Grading review applies to rear building, previously graded C in 1985 study. Two storey brick skillion roofed structure, possibly a workshop dating from the interwar period (c. late 1920s). Recent aerial photography (Nearmap) confirms the existence of a structure which broadly appears to that shown in the 1985 BIF. A brick structure is visible on the 1896 MMBW plan, although the form of this building is not known. A

Address/ Property ID/HO number	Included in Heritage Places Inventory Part A (February 2020, amended May 2021)	Included in Heritage Places Inventory Part B (February 2020)	Recommend -ed grading / HO	Issue	Recommendation reason
					<p>rate book entry for 1929 notes a 'brick house + factory' at the 320 Lygon Street property. The word 'factory' is written in pencil, perhaps indicating a recent use or construction (CoM rate book, 1929, Smith Ward, rate no. 1071).</p> <p>This building is not visible from the public domain and its level of intactness is unable to be ascertained. Its lack of visibility means its ability to contribute to the heritage precinct is unable to be ascertained.</p> <p>Due to this, a grading for this place cannot be confirmed.</p> <p>Contributory grading still applies to 320 Lygon Street.</p> <p>Contributory</p>
331-335 Lygon Street HO1	No	Yes B	Significant HO1	Omitted from C258	<p>Part of Amendment C396</p> <p>Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.</p>
414-422 Lygon Street HO1	No	Yes C	Significant HO1	Omitted from C258	<p>Part of Amendment C396</p> <p>Omitted or incorrectly categorised in the</p>

Address/ Property ID/HO number	Included in Heritage Places Inventory Part A (February 2020, amended May 2021)	Included in Heritage Places Inventory Part B (February 2020)	Recommend -ed grading / HO	Issue	Recommendation reason
					exhibited Amendment C258 Heritage Inventory.
16-26 Orr Street HO70	No	No	N/A	Mapping corrected.	Addressed as part of Amendment C396. Building has been demolished. Remove HO70 16-20 Orr Street from the Heritage Overlay.
180 Palmerston Street (178-204 Queensberry Street) HO976	No	Yes A	Significant HO976	Omitted from C258	Part of Amendment C396. Includes: <ul style="list-style-type: none"> • 180 Palmerston Street (Church of All Nations and Organ) • 180A Palmerston Street (Church Hall). Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
221-239 Palmerston Street HO65	No	No	Significant HO65	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
19 Queens- berry Street HO87	No	Yes C	Significant HO87	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
21 Queens- berry Street HO482	No	Yes A	Significant HO482	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the

Address/ Property ID/HO number	Included in Heritage Places Inventory Part A (February 2020, amended May 2021)	Included in Heritage Places Inventory Part B (February 2020)	Recommend -ed grading / HO	Issue	Recommendation reason
					exhibited Amendment C258 Heritage Inventory.
23 Queens- berry Street HO482	No	Yes A	Significant HO482	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
59 Queens- berry Street HO90	No	Yes A	Significant HO90	Omitted from C258	Part of Amendment C396 Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.
106-108 Queens- berry Street HO96	No	Yes D	Non- contributory HO1	Review grading D in individual HO	Reviewed as part of Amendment C396. Downgraded as heritage building has been demolished and replaced with a modern apartment building. Amendment C396 recommendation to delete HO96, and the property to remain in HO1 as non-contributory. Non-contributory
29-31 Rathdowne Street HO809	No	Yes D	Significant HO809	Review grading D in individual HO	Citation prepared for Carlton Heritage Review and exhibited as part of Amendment C396. Former manufacturing building, constructed in 1919 as a factory for George Khyat's Continental Suspender Manufacturing Company, is of local historical and

Address/ Property ID/HO number	Included in Heritage Places Inventory Part A (February 2020, amended May 2021)	Included in Heritage Places Inventory Part B (February 2020)	Recommend -ed grading / HO	Issue	Recommendation reason
					aesthetic significance. It is distinguished by its tall two-storey form, red brick and render materiality. Significant
35 Rathdowne Street HO992	No	No	Non- contributory HO992	Addressing /mapping	Part of Amendment C396 Mapping corrected as part of Amendment C396 to remove HO809 from 35 Rathdowne Street and apply HO992 World Heritage Environs Area Precinct to 35 Rathdowne Street
107-123 Rathdowne Street (107 and 109 Rathdowne Street) 108158 HO992	Yes (111-123 Rathdowne Street) Significant	No	Significant (107-109) Non- contributory (Modern townhouse developmen t) HO992	Addressing /review grading	Reviewed in Amendment C396. Recommendation for 107-109 Rathdowne Street to be 'child' address. Intact two-storey Victorian-era terrace pair. Modern townhouse development does not have heritage value. As per C396 review: Pair of grand two-storey terraces, distinguished by elaborate parapets. The pair are associated with the historical development of more substantial dwellings in this area of Rathdowne Street, following the construction of the royal exhibition building in 1880. The pair are in a

Address/ Property ID/HO number	Included in Heritage Places Inventory Part A (February 2020, amended May 2021)	Included in Heritage Places Inventory Part B (February 2020)	Recommend -ed grading / HO	Issue	Recommendation reason
					prime position directly opposite the Royal Exhibition Building. Significant
768-804 Swanston Street	No	No	Non- contributory HO1	Addressing /mapping	Mapping corrected as part of Amendment C396
25 Victoria Place HO1	No	Yes D	Contributory HO1	Omitted from C258	Reviewed as part of Amendment C396 as contributory. Victoria Art Statue Store. Omitted or incorrectly categorised in the exhibited Amendment C258 Heritage Inventory.

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